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SATURDAY, MARCH 7, 1868.

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5d. Stamped.

## CRYSTAL PALACE.—THIRD GRAND TRIENNIAL HANDEL FESTIVAL, JUNE, 1868.—Conductor, Mr. COSTA.

This great celebration in commemoration of Handel, will be held under the most distinguished patronage, about the middle of June. Magnificent as former celebrations have been, the coming Festival will afford the most complete and effective display of Handel's music, and of colossal orchestral effects ever witnessed in this or any other country. The Orchestra, on the grandest possible scale, will consist of FOUR THOUSAND PERFORMERS, selected with the greatest care from all the best sources and localities.

Tickets in Sets for the Three Days, Monday, Wednesday, and Friday, 15th, 17th, and 19th June, including admission:—

CENTRAL STALLS - - - - - THREE GUINEAS.  
SIDE STALLS IN AREA OR GALLERY - - - - - TWO AND HALF GUINEAS.  
UNRESERVED SEATS IN BLOCKS - - - - - ONE GUINEA.

or for Single Days, Twenty-five Shillings, One Guinea, or Seven Shillings and Sixpence respectively. Reserved Seats for the Great Full Rehearsal, on Friday, 12th June, exclusive of admission, Central Stalls, Half-a-Guinea; other seats, Five Shillings.

The issue of Vouchers, securing any of the above classes of Tickets, will commence, at the Crystal Palace and at Exeter Hall, on Monday next, 9th March, at Ten o'clock in the morning precisely, when also Plans of Seats may be inspected. Programmes may now be had by letter or by personal application.

The Festival Committee pledge themselves to deal with written applications in the order in which they arrive, alternately with personal applications, on the 9th instant. Every application must be accompanied by the requisite remittance, whether through Agents or otherwise.

GEO. GROVE, Secretary,  
Crystal Palace Company.  
THOMAS BREWELL, Hon. Sec.,  
Sacred Harmonic Society.

2nd March, 1868.

THE HANDEL FESTIVAL OFFICES WILL ISSUE  
VOUCHERS FOR TICKETS on MONDAY NEXT, 9th March, at Ten A.M. precisely.

## NEW PHILHARMONIC CONCERTS.—Season 1868. St. George's Hall, Langham Place, Regent Street.

CONDUCTOR—PROFESSOR WYLDE, Mus. Doc.

Public Rehearsals.	DATES.	Concerts.
Saturday Afternoon, April 25		Wednesday Evening, April 29
" " May 9		" " May 13
" " May 16		" " May 20
" " May 30		" " June 3
" " June 13		" " June 17

To commence at half-past two o'clock. To commence at eight o'clock.  
Subscriptions for the Series of Five Concerts and Five Public Rehearsals, £2 2s. for an Area Stall or First Row Balcony; £1 11s. 6d. for Second Row Balcony. Seals reserved for the Public Rehearsals on payment of an additional 5s.

The Orchestra will consist as in previous seasons of the most talented exponents. Principal Violin—Herr Straus, who will also in the course of the season perform Beethoven's Grand Violin Concerto in D.

Mendelssohn's Reformation Symphony will be produced at either the first or second Concert of the season.

Artists.—The following eminent artists have appeared at these Concerts, many of whom, with others who may arrive in London, will be engaged for the ensuing season:—

VOCALISTS.—Mademoiselles Lucca, Tietjens, Ilma de Murska, Carlotta Patti, Louisa Pyne; Madames Borghi-Mamo, Lagrura, Parepa, Fioretti, Marie Ba-tu, Anna Bishop, Rudersdorff, Trebelli, the Sisters Marchisio; Signori Gardoni, Sims Reeves, Tamberlik, Naudin, Reichardt, Wachtel, Wilbye Cooper, George Perren, Bellotti, Ronconi, Grassani, Formes, Clampl, Sanley, Belart.

PIANISTS.—Madames Arabella Goddard, Schumann, Pleyell, Wilhelmina Csanas; Mademoiselles Staudach and Kato Roberts; Messrs. J. F. Barnett, Rubinstein, Andreoli, Lubeck, Charles Hallé, and Jaal.

VIOLINISTS.—Messrs. Joachim, Sivori, Viouxtemps, Wieniawski, Straus, Becker, Lauterbach.

VIOLONCELLISTS.—Signori Piatti, M. Paque.

CLARINETTIST.—Mr. Lazarus.

Subscribers names received at the office, 4, Langham Place, Regent Street; at Messrs. Keith, Prowse, & Co. 48, Cheapside; at Mr. Austin's office, St. James's Hall; at Mr. R. Oliver's, 19, Old Bond Street; and at Messrs. Hutchings & Romer's, 9, Conduit Street.

W. GRAEFF NICHOLLS, Hon. Sec.

MISS BERRY-GREENING begs to announce that her  
THIRD ANNUAL IRISH CONCERT will take place on TUESDAY EVENING, March 17th, at ST. JAMES'S HALL. The Band of the Goldstreams, with artists of eminence, will appear. Doors open at half-past seven. Sofa Stalls, 10s. 6d.; Stalls, 5s.; Tickets, 3s., 2s., and 1s.

## QUEEN'S CONCERT ROOMS, HANOVER SQUARE.

## SIGNOR TITO MATTEI'S THIRD AND LAST RECITAL.

SIGNOR TITO MATTEI

WILL PERFORM

On THURSDAY, the 12th MARCH,

AT HIS LAST RECITAL,

Li Calsi's Grand Concerto in C Minor

(By desire), accompanied by the Composer on an additional Pianoforte;

Grand Fantasia on Airs from "Lucrezia Borgia;"

New Transcription of Bishop's popular Ballad, "The Bloom is on the Rye;"

Grand Galop de Concert (Li Calsi);

AND, WITH MR. LAZARUS,

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MADAME CZERNY,

Soprano.

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# MRS. JOHN MACFARREN'S PIANOFORTE AND VOCAL RECITALS in London and the Provinces.

PROGRAMME for TONBRIDGE, on TUESDAY, MARCH 10TH.  
Vocalist—Miss BANKS.

Plus Ultra Sonata .. .. .	Dussek.
Song, "Hark! the lark" .. .. .	Schubert.
Sarabande and Gavotte .. .. .	Bach.
Cuckoo Song .. .. .	Abt.
Spinnled .. .. .	Litloff.
Aria, "Batti, batti" .. .. .	Mozart.
Fantasia, "Merrie England" .. .. .	Brissac.
Moonlight Sonata .. .. .	Beethoven.
Song, "Half-past Nine" .. .. .	G. A. Macfarren.
Moreau de Salon, "La rapidité" .. .. .	Wallace.
Scotch Ballad, "Twas within a mile" .. .. .	
Third Tarentella .. .. .	Walter Macfarren.

PROGRAMME for LEWES, on THURSDAY, MARCH 12TH.  
Vocalist—Miss BRESSIE EMMETT.

Rondo, "Moto continuo" .. .. .	Weber.
Song, "Where the bee sucks" .. .. .	Arne.
"The Harmonious Blacksmith" .. .. .	Handel.
Song, "The Lover and the Bird" .. .. .	Guglielmo.
Songs without Words .. .. .	Mendelssohn.
Ballad, "One Year" .. .. .	Mrs. John Macfarren.
Fantasia, "Merrie England" .. .. .	Brissac.
Sonata Pathétique .. .. .	Beethoven.
Song, "Half-past Nine" .. .. .	G. A. Macfarren.
Vignette, "The sun's last ray" .. .. .	Brissac.
Tarentelle in E minor .. .. .	Sydney Smith.
Welsh Song, "The Bells of Aberdovey" .. .. .	
Grand Fantasia .. .. .	Thalberg.

**LONDON BALLAD CONCERTS, ST. JAMES'S HALL,**  
under the direction of Mr. JOHN BOOSEY.—The NINTH CONCERT, WEDNESDAY EVENING, March 18th. Vocalists—Madame Sherrington, Madame Martorelli-Garcia, Mdlle. Drasill, Miss Marie Stocken, and Mdlle. Liebhart; Mr. Nelson Varley and Signor Gustave Garcia. Clarinet—Mr. Lazarus. Pianoforte—Madame Arabella Goddard. The St. Cecilia Choral Society of 80 voices, under the direction of Mr. C. J. Hargitt. Conductor, Mr. J. L. Hutton. Admission, 1s., 2s., 3s., and 5s. To be had of Boosey & Co., Holles Street.

**MR. BARNBY'S CHOIR and ORCHESTRAL CONCERT, ST. JAMES'S HALL, WEDNESDAY EVENING, March 11th.** "Messe Solennelle" (Gounod). Madame Schumann will play Concerto in E flat (Beethoven), and Selections from "Lieder ohne Worte." Book 8 (Mendelssohn), etc. Conductor, Mr. Barnby. The Orchestra will include the principal members of the bands of the Royal Italian Opera, Covent Garden, Her Majesty's Theatre, the Philharmonic Society, Sacred Harmonic Society, etc. Doors open at Seven, the Concert to commence at Eight o'clock. Stalls, 7s. 6d.; Family Tickets (to admit Four), £1 5s.; Balcony, 5s. and 3s.; Area, 4s. and 2s.; Gallery, 1s. Tickets at Messrs. Novello, Ewer, & Co.'s, 1, Berners Street, W., and 85, Poultry, E.C.; of the principal Music-sellers; and of Mr. Austin, Ticket Office, St. James's Hall.

## SCHUMANN EVENINGS.

**HERR SCHLOESSER'S SECOND SCHUMANN EVENING, on THURSDAY, March 12th, at Eight.**—BEETHOVEN ROOMS, 27, Harley Street.—Sonata in D minor. Piano and Violin; Trio in F; Duo for two Pianos. Mdlle. Schiller, MM. Pollitzer, Paque, and Schloesser. Vocalist, Mdlle. Drasill. Tickets, 7s. 6d.; at Chappell's, 56, New Bond Street; and of Herr Schloesser, 2, Upper George Street, Bryanston Square.

**MISS KATE ROBERTS** has the honour to announce that her **SECOND PIANOFORTE RECITAL** will take place in St. George's Hall, on SATURDAY, March 21st, at Three o'clock, when she will play Fugue in B flat (Bach); Andante in E flat (Hummel); "Blumenstück" (Schumann); Fantasia in F sharp minor (Mendelssohn); "Jugend Leben" (Mendelssohn); "Where the Bee Sucks" (Benedict); also Weber's Pianoforte Quartet in E flat, and Mendelssohn's Quartet in F minor.

## MRS. ELLIS ROBERTS' CONCERT PARTY.

**MR. DENBIGH NEWTON** will sing "WAKE, MARY, WAKE!" (by H. SMART);

**MISS ADELAIDE NEWTON** will sing "ROCK ME TO SLEEP" (by BENEDICT);

**MISS DOVE DOLBY and Miss ADELAIDE NEWTON** will sing the Duettinos: "THE QUAIL" (by HAGEMANN), and "FAREWELL" (by H. SMART);

**MISS DOVE DOLBY and MR. DENBIGH NEWTON** will sing the Duet, "WHEN THE WIND BLOWS IN FROM THE SEA" (by H. SMART).

ON THE

9th March .. .. .	at Ross	27th March .. .. .	at Plymouth
10th " .. .. .	Fontypool	30th " .. .. .	Torquay
12th " .. .. .	Ebbw Vale	31st " .. .. .	Tavistock
13th " .. .. .	Brecon	1st April .. .. .	Launceston
16th " .. .. .	Birmingham	2nd " .. .. .	Devonport
17th " .. .. .	Llandilo	3rd " .. .. .	Dartmouth
18th " .. .. .	Llanelli	4th " .. .. .	Bath
19th " .. .. .	Swansea	15th " .. .. .	Welchpool
26th " .. .. .	Tonnes		

## BEETHOVEN ROOMS, 27, HARLEY STREET, W.

**MISS CLINTON FYNES** has the honour to announce that she intends, at the request of several of her Patrons and Pupils, giving **SIX PIANOFORTE RECITALS** (Three Evening and Three Morning)—viz.: Wednesday Evenings, March 25th, April 8th and 22nd, commencing at Eight o'clock; and Wednesday *Après-midi*, May 6th, 20th, and June 3rd, commencing at Half-past Two o'clock; on which occasions she will perform Selections from the Works of Beethoven, Chopin, Haydn, Heller, Mendelssohn, Mozart, Wallace, Weber, etc. She will be assisted by several artists of eminence, vocal and instrumental. Further particulars will be duly announced.

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**MISS MARIE STOCKEN** will sing SCHIRA'S Waltz Song, "IL BALLO," at the Hanover Square Rooms, March 25th.

**MISS MARIE STOCKEN** will play ASCHER'S popular Romance for the Pianoforte, "ALICE," at the Hanover Square Rooms, March 25th.

**MISS JENNY PRATT** will sing HENRY SMART'S popular Ballad, "THE LADY OF THE LEA," at Plymouth, March 9th; Torquay, 10th; Exeter, 11th; Bath, 12th; and Bristol, 13th.

**MISS ROSE HERSEE** will sing her popular Ballad, "A DAY TOO LATE," every evening during her tour with Mr. Mapleson's Opera Concert Party.

**MISS CLINTON FYNES** requests that all communications respecting Concerts, Pianoforte Lessons, etc., be addressed to her, 27, Harley Street, Cavendish Square, W.

**MISS BERRY-GREENING** is now making her engagements as principal Soprano for Miscellaneous Concerts and the following Oratorios:—"Messiah," "Creation," "Samson," "Seasons," "Acts and Galates," "Alexander's Feast," "Israel in Egypt," "St. Paul," "Eli," "Naaman," "Ruins of Athens," "Stabat Mater," "Saul," "Solomon," "Judas Maccabaeus." Northern Counties in March.—Address: Miss BERRY-GREENING, care of Messrs. CHAPPELL, 56, New Bond Street, London, W.

## BELFAST POPULAR CONCERTS.

**MADAME EMMELINE COLE** will sing, at Belfast, March 9th, NILSSON'S popular Swedish Waltz Song, "O'ER THE SNOWY MOUNTAIN TOPS."

**MADAME EMMELINE COLE** will sing WELLINGTON GUERNSEY'S new and popular Ballad, "THE SPRING," at Belfast, on the 9th of March, at the Popular Concerts.

**MADAME D'ESTE FINLAYSON** will sing at Messrs. Broadwood's Concert, Pimlico Rooms, Friday Evening, March 25th. Madame D'ESTE FINLAYSON is open to engagements every Tuesday and Friday Evenings, with the exception of the above dates, during her engagement at the St. George's Opera-House. Address Priory House, St. John's Wood.

**MDLLE. ANGELINA SALVI.** Engagements for Concerts, Oratorios, etc., to be addressed to Mr. VAN PRAAG, 244, Regent Street; Letters, also, care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street.

**MR. CHAPLIN HENRY** will sing "THE WOODMAN'S SON" (FRANK ELMORE), at Maidstone, March 18th.

**MR. GEORGE PERREN** will sing "MY OWN DEAR HOME," by H. T. TILLYARD, at Edinburgh, March 7th (TO-NIGHT); and Glasgow, March 14th.

MISS CLINTON FYNES' RECITAL.

MR. CHARLES STANTON will sing at the BRETHOVEN Rooms, March 25th, BLUMENTHAL'S "MESSAGE," ASCHER'S popular Romance, "ALICE, WHERE ART THOU?" and, with Miss FANNY PRATT, NICOLAI'S Duet, "ONE WORD."

MR. CHARLES STANTON (Tenor) is open to engagements for Oratorios, Concerts, &c. Address—6, Lower Porchester Street, Oxford Square, Hyde Park.

MR. FRANK ELMORE will sing ASCHER'S charming song, "ALICE, WHERE ART THOU?" at Maidstone, March 18th; and at Miss Helen Hogarth's Matinée, Hanover Square Rooms, 25th.

MR. FRANK ELMORE will sing REICHAARDT'S popular song, "THOU ART SO NEAR AND YET SO FAR," on March 9th, 11th, and 16th, at the Freemasons' Hall; 31st, Westbourne Hall; and April 3rd, St. George's Hall.—123, Adelaide Road, N.W.

MR. SEYMOUR SMITH will sing Mr. WILFORD MORGAN'S popular Ballad, "MY SWEETHEART WHEN A BOY," on March 9th, at Brighton; 10th, Redhill; 19th, Northampton.

MR. HENRY SANDERS will sing nightly, during his Tour this Month in the Eastern Counties and West of England, HENRY SMART'S new Ballad, "WAKE, MARY, WAKE!" and FELICIEN DAVID'S popular Romance, "OH GENTLE SPIRIT!"

MR. HENRY REGALDI, Professor of Singing, &c., can accept Engagements as Tenor Vocalist for Concerts, Oratorios, &c., in Town or Country, and continues to give instruction in Singing at his own residence, or that of his pupils.—25, Gloucester Street, Belgravia, S.W.

MR. EMILE BERGER will play his admired Transcription of BALFE'S popular song, "SI TU SAVAIS" ("Didst Thou but Know"), at the City Hall, Glasgow, and at his various engagements in Scotland.

MR. CHARLES HALL, many years Conductor and Composer at the Royal Princess's Theatre, imparts instruction in any description of Vocal Music required for the Stage or Concert Room. Vocal and Instrumental Performers supplied for Theatres, Concerts, and Fetes.—Residence, 199 Euston Road, N.W.

MR. KING HALL, Solo Performer on the Pianoforte and Harmonium, attends Concerts and Solrées, and continues to receive pupils at 199, Euston Road, N.W.

HERR ALFRED JAELL will arrive in London about April 20th. Letters to be addressed to the care of Messrs. ERARD, 18, Great Marlborough Street.

MILLE ROMANELLI will sing GUGLIELMO'S immensely popular Ballad, "THE LOVER AND THE BIRD," at the Music Hall, Edinburgh, To-NIGHT.

MR. GEORGE PERREN will sing GUGLIELMO'S admired Ballad, "THE THREE HOMES," at the Music Hall, Edinburgh, To-NIGHT. "A charming song, 'The Three Homes,' by Guglielmo, tastefully sung by Mr. George Perren, was also encored."—*The Orchestra*, Feb. 29th.

Just Published,

GIULIO REGONDI'S SOLO, "Scène Champêtre," for Concertina, with Pianoforte Accompaniment; also his Transcriptions of De Beriot's 1st Concerto, and 6me. Air Varié; Sacred Selections from "The Messiah" and Rossini's "Stabat Mater," for Baritone Concertina alone.

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LA SPINAZZOLESE ... ..	3 0
L'ITALIA ... ..	3 0

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"A KISS FOR YOUR THOUGHT,"

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Poetry by W. C. BENNETT.

The Music by LUIGI ARDITI.

Price 4s.

"To Mdlle. Sinico was entrusted a new song, composed by Signor Arditi, entitled 'A Kiss for your Thought.' It is in the composer's best style, having a flowing, piquant, and taking melody, in which blitheness of song and archness of expression can be admirably blended by a singer even of moderate attainments. Mdlle. Sinico interpreted it with choice brilliancy, and the audience would not be satisfied till she sang it over again. 'This new 'Kiss' will, we opine, soon become as popular and esteemed as 'Il Bacio.'"  
—*Brighton Guardian*.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.



## MENDELSSOHN'S "SONGS WITHOUT WORDS."

(From the "Observer," March 1.)

Madame Arabella Goddard had the happy idea last season of devoting a short evening to Mendelssohn's "Songs without Words." The experiment proved so acceptable that she has had ample warranty to repeat it. But the fair pianist has done more, she has improved upon the original idea. Since Madame Goddard gave her first *Lieder ohne Worte* recital, she has reaped fresh honours by introducing an eighth book to English hearers, so that on Friday night she was enabled to give a new feature to her performance, limiting her selection from the seven books to twelve examples, and crowning her entertainment with the entire last book of six songs. It is needless to say how well she played, and if we have never been more impressed than on this occasion with the absolute perfection of her mechanism and the exquisite refinement of her style, it is only because familiarity with what is truly great, so far from bringing contempt, brings with it increase of appreciation and a fuller sense of delight. It would be merely idle to single out for special notice those "songs" which happened to please the audience so much that they were re-demanded with an earnestness that admitted of no denial. A distinction of this kind would be no such compliment to a player who in every piece, whatever its character, abundantly manifested her high position among living pianists, nor could such selection be taken even as an index of the comparative beauty of the pieces. The two liveliest "numbers" of the Eighth Book, for instance, were loudly encored, whereas the "songs" in E minor, in D major, and in G minor, to our thinking the finest of the six, received no such special mark of approval. It would appear from the encores that Madame Goddard's marvellously crisp and perfect articulation in rapid passages most attracts the attention of the audience, but, as it seems to us, her supreme excellence is most strikingly evinced in slow movements, wherein she "sings" upon her instrument in a tone which no pianist of our day can rival. The four sections in which the *Lieder ohne Worte* were separated were further divided by Mendelssohn's vocal songs, allotted to Mr. Cummings, who was called on to repeat the lovely "Hunter's Song."

(From the "Morning Star," March 2.)

The performance by Madame Arabella Goddard of some of Mendelssohn's "Songs without Words," which took place last summer, excited so much interest, and proved altogether so unique and successful an affair, that it would have been matter both for surprise and regret if the accomplished artist had not given at least one entertainment of the same kind during the present season. Madame Goddard is *par excellence* a Mendelssohnian player. The remarkable admixture of very high refinement, overflowing vivacity, and abundant breadth of style which distinguishes this lady's performances, and to which is added a reserved store of profound tenderness, marked her out long since as the most satisfying of all artists, male or female, who have during recent years aspired to the interpretation of classical music; but if there is one department of her art more than another in which this pianist has appeared to us to excel, it is in the rendering of Mendelssohn's works, which, from the simplest of the *Lieder ohne Worte*, such as No. 6 of the Eighth Book, to the magnificent pianoforte concertos, she is wont to play in a manner that makes the efforts of all other executants more or less disappointing to those who have once heard her. A performance of the "Songs without Words" by Madame Arabella Goddard cannot, therefore, be considered as anything less than an extraordinary treat, and it was natural that the recital given on Friday evening should attract a very large number of more than commonly appreciative hearers. The following was the selection performed:—

PART I.—Book 7, No. 1, Andante espressivo F major; Book 3, No. 5, Agitato A minor; Book 2, No. 3, Adagio E major; Book 4, No. 6, Allegro vivace A major; Book 2, No. 2, Allegro di molto, B flat minor; Book 6, No. 1, Andante E flat major; Book 5, No. 4, Allegro G major; Book 5, No. 2, Allegro con fuoco B flat major.

PART II.—Book 1, No 5, Agitato F sharp minor; Book 1, No. 3, Molto Allegro A major; Book 5, No. 5, Venetian Barcarole; Book 6, No. 4, Presto C major; and the whole of Book 8.

After the above remarks we need express no opinion as to the special character of this last performance, but will simply record that the attention of the audience was of the most rapt kind, and

that many numbers were eagerly called for again. Madame Goddard followed the plan adopted during her previous Mendelssohn readings, dividing the pianoforte labours into four portions, between each of which a couple of songs, also by Mendelssohn, were sung. Mr. W. H. Cummings was the vocalist engaged on Friday night, and gave unqualified satisfaction. His last piece, "The Hunter's Song," was encored.

(From the "Morning Post," Feb. 29.)

One of the most interesting events of the musical season last year was a performance by Madame Arabella Goddard of a selection from Mendelssohn's celebrated *Lieder ohne Worte*, or "Songs without Words"—"songs," as they have been appropriately described, "for the pianoforte, in which the vocal melody and instrumental accompaniment are combined." Of these charming pieces, the delight of all amateurs with ears attuned to music, only seven books were known to exist at that time. Recently, however, an eighth book has been added; and it is generally believed that materials still remain in the possession of Mendelssohn's survivors to make up three or four more. Madame Goddard's selection last year was of course compiled from the first seven books, and the majority of the *Lieder* were purposely chosen from those which are most widely known, and, because most widely known, most popular. On repeating her experiment, however, which she did on Friday night at St. James's Hall, her plan was rather to give prominence to those chiefly familiar to musicians, several of which, being of extreme mechanical difficulty, can only be attempted by professed pianists—and, be it understood, not by ordinary professed pianists, but by such alone as have reached a high degree of executive skill. Three parts of the programme were devoted, as before, to selections from the first seven books, the fourth part being wholly taken up by the eighth, every one of the six "songs" in which was included; so that we had now, owing to the special distinction awarded to the newest book, eighteen, instead of sixteen, of these exquisitely finished pieces.

The first group of four consisted of the flowing *andante* in F, from Book 7, a true song, if ever there was one; the wild and restless *agitato* in A minor, from Book 3—a sort of "Erl King" for the piano; the unaffectedly simple *adagio* in E, from Book 2, which all amateurs of Mendelssohn know by heart; and the impetuous *molto allegro e vivace* in A major, from Book 4, which, owing to its peculiar accompaniment, is the most rarely essayed (indeed we do not remember hearing it in public until now), and is, perhaps, the most trying of the whole series to any but consummate players. The first and third of these were sung on the keys by Madame Goddard just as Adelina Patti or Mario might sing them with that instrument which has been pronounced superior to all instruments made by hands; while the difficulties of the second and fourth seemed, under her pliant fingers, to be no difficulties at all—the melodies coming out just as clearly, and with precisely the same natural grace, as in the others.

In the second group were comprised the *allegro di molto* in B flat minor, from Book 2, which has been characteristically nicknamed (not by Mendelssohn) "The song of the wild huntsman;" the tranquil and melodious *andante* in E flat, from Book 6, at the close of which a reiterated B flat, in the higher register of the instrument, seems like a church bell calling the at first heedless (for the melody goes on in spite of it), afterwards attentive and willing, singer to prayer; the bright and vivacious *allegro con anima*, in G, as evanescent as

"the beam-like ephemeris,

Whose path is the lightning's"

of the poet; and the magnificent *allegro con fuoco*, in B flat, from Book 5—another of those *Lieder* which have never before been heard in public, but with which, when heard as played last night, no one could feel otherwise than deeply impressed. Of these four, the second, the "Call to Vespers," if we may be allowed so to entitle it, played with touching and exquisite simplicity, was unanimously asked for again, and repeated; while the admirers of masterly *bravura* were perhaps most gratified with the last—the performance of which was beyond praise.

In the third group were included the *piano agitato* in F sharp minor, from Book 1—a great favourite with the composer, and one which he loved to play, but which is far too difficult for average performers; the *molto allegro vivace* in A major, also from



Book 1, to which, for evident reasons, the *sobriquet* of "La Chasse" has been affixed (though again not by Mendelssohn); the romantic *andante* in A minor, from Book 5, entitled (this time really by Mendelssohn), "Venetian Barcarole;" and the universally-admired *presto* in C, from Book 6, generally recognized, for what reason it is not easy to guess, as "The Bee's Wedding," though another set of fanciful denominators will only accept it as "The Spinnied." All these were given to perfection; and the second and fourth—most readily calculated to exhibit to advantage, the one the vigour, the other the finished neatness, and both the unrivalled fluency of Madame Goddard's execution—were encored.

Of the eighth and last book of *Lieder ohne Worte* we have already spoken at length, and it is enough to say here that every time these charming pieces are heard, especially when Madame Goddard is the pianist, they are heard with increased and increasing delight. The present occasion was the fourth which has brought them before the public under circumstances so advantageous; and how keenly they were enjoyed may be gathered from the mere statement that three of them—the sparkling *allegro vivace* in A, the lovely *adagio* in D, which to some would convey the expression of serene religious aspiration, to others that of strong human emotion, and the irresistible *presto* in C, which, though Mendelssohn himself did not christen it "Tarentella," has all the essential conditions of that liveliest of national dances—were unanimously asked for again, and two of them repeated. For close and rapid playing, crisp and elastic touch, distinct articulation, and, amidst all this, the nicest gradation of tone, Madame Goddard's execution of the last-named piece could not be surpassed. To terminate a succession of admirably-finished performances with more legitimate effect would have been impossible.

The concert was pleasantly varied with some vocal pieces of Mendelssohn's, extremely well sung by Mr. W. H. Cummings, who, in one of them, "While merrily riding" (the "Hunter's song"), was deservedly encored.

(From the "Sunday Times," March 1.)

The lovers of Mendelssohn in general, and of his "Songs without Words" in particular, had a rich treat offered them on Friday evening in St. James's Hall. At first sight it would seem a hazardous step to devote an entire programme (two or three songs excepted) to the smaller pianoforte works of one composer. But in this special case circumstances afforded all necessary guarantee of success. Not only is the performer—Madame Arabella Goddard—Mendelssohn's most able and devoted interpreter, but the works presented have a hold on public regard such as few others can boast. Amateurs look upon the *Lieder ohne Worte* as perfect specimens of constructive skill and of cultivated taste, while those who are fond of music in the ordinary way and in the common degree are interested by them because, to use the words of a note attached to the programme, "they are the effusions of the hour dictated by the temporary rule of certain conditions of the mind, with which those least initiated in the secrets, and least conscious of the lofty mission of art, may readily sympathise." For these reasons it was as much a certainty as anything could well be that, so far as thorough enjoyment was concerned, the concert would be an unequivocal success. The result did no more than change a comparative into a positive certainty.

The songs selected by Madame Goddard, eighteen in all, were divided into three groups of four and one of six pieces, the last comprising the whole of the recently published book. In the first group were—taking them in the order of presentation—Nos. 37, 17, 9, and 24. Of these the third—*adagio non troppo* in E major—produced the greatest effect. Its quiet loveliness has made it a general favourite, but rarely has it seemed so lovely as when played with the perfect expression thrown into it by Madame Goddard. The second group comprised Nos. 8, 31, 28, and 26. The second of these will be remembered as the beautiful *andante* in E flat major which every piano player of taste knows by heart. Probably there were very few among the audience who were not thus familiar with it, and the burst of applause which followed a most finished rendering, had the hearty ring of true appreciation in its sound. An encore was demanded, and complied with by the fair performer. In the third group (Nos. 5, 3, 29, and 34) the repetition of the second and fourth was insisted upon by an audience whose enthusiasm increased as the programme drew to an end. It is hardly

necessary to say that these are the so-called "Hunting Song" (*Molto allegro e vivace* in A major) and the *presto* in C major. Equally with these, however, the honour of an encore was deserved by the "Venetian Barcarole" (*andante con moto*, in A minor), one of the most poetical of musical works most poetically interpreted. Out of the Eighth Book, now so well known, the two popular favourites, when Madame Goddard first introduced it to public notice, were again selected for approval by being again re-demanded. To our mind, however, the palm of the merit ought to have been awarded to the solemn *adagio*, and that most lovely *andante* in G minor which, once heard, haunts the memory like a pleasant dream. Throughout the evening Madame Goddard discharged her arduous task with singular skill and good taste. Willing to sink her own individuality in that of the composer, she played unobtrusively, and for that very reason her merit became the more prominent. Seeking to do an artistic work like an artist, the end was gained, and with it success by way of bonus.

The songs thrown in as a relief were also selected from the works of Mendelssohn, and entrusted to the always safe and acceptable Mr. Cummings. They comprised "If with all your hearts" (*Elijah*), "The Garland," the Serenade from *Son and Stranger*, and the "Hunter's Song," all of which were given with the singer's invariable taste and intelligence. Mr. Cummings was heartily applauded after each effort and the last of his selections was encored.

(From the "Daily Telegraph," March 3.)

Madame Arabella Goddard has repeated with brilliant success the experiment she first tried last year of giving a public performance of a selection of Mendelssohn's "Songs without Words." A fortunate chance has enabled her to make her present programme much richer and more attractive than it was last year. Since then the fair pianist has introduced to the public the Eighth Book of *Lieder ohne Worte*, and with the whole of this posthumous work she brought her performance to a novel and most effective conclusion. It would be almost impertinent in us to praise for the thousandth time the mere playing of a lady who is universally acknowledged by all unprejudiced connoisseurs to be the very first of all living pianists. We need but say that the indisposition which has recently deprived our concerts of Madame Goddard's graceful presence has in no wise impeded the action of her lissome fingers, and that she has never on any occasion within our memory merged her own individuality more completely into that of the composer whom she undertook to interpret. She was called upon to repeat five of the *Lieder*, among which the *allegro* in A and the *tarentella* in C form the Eighth Book, but her supremacy was still more forcibly manifested in less popular numbers.

The "Songs without Words" were separated by various Mendelssohnian vocal pieces, very well sung by Mr. Cummings.

MARIO AT ST. PETERSBURG.—Signor Mario has been exceedingly successful at St. Petersburg, and it would appear from the glowing accounts received that, so far from his brilliant voice deserting him, as has been feared, it now possesses all its former force and feeling. On the occasion of his benefit the opera was *Les Huguenots*, and the renowned singer received a perfect ovation. A crown of massive gold was presented to him, as well as a profusion of rings and diamonds. The scene the house presented will long be remembered by the crowded audience present, and the great triumph achieved by Signor Mario was almost unparalleled by any of the previous occasions on which the delight of the public has been shown towards him.

LEIPZIG.—Eighteenth Gewandhaus Concert: Symphony in A major, Mendelssohn; Air with *obligato* Pianoforte Accompaniment, Mozart (Mdlle. Reiter from Basle, and Herr von Inten); Concerto for Violoncello, No. 1, A minor, Goltermann (Herr Hegar); and music to *Egmont*, Beethoven, with connecting verses by Mosengell, the songs sung by Mdlle. Reiter.

MADRID.—Signora Galletti, who is engaged at the Teatro Real, was expected to arrive some time during the first week of the present month. She was to make her *début* in *Otello*. Auber's *Masaniello* was announced for the 27th ult.—The Classical Concerts began on the 1st inst. in the Circo del Principe Alfonso.

BARCELONA.—On the 29th ult., a French dramatic company opened at the Teatro Principal. Most of the artists belong to the Bordeaux Theatre.

## REMINISCENCES OF ROBERT SCHUMANN.

In some numbers of this paper (the *Neue Berliner Musikzeitung*), for 1860, I published a series of musical reminiscences under the title of "Revue rétrospective." The series referred especially to my acquaintances among the musicians of Berlin, and, if it achieved no other success, was so assiduously reprinted by so many journals, that the founder of this paper, the late Herr Gustav Bock, felt called upon, in his capacity as editor, to represent most earnestly to the worthy marauders of the press that they ought at least to preserve the common decency of journalistic *briganlagia*, and name the source whence they stole their articles.

I cannot now lay my hand upon those numbers of the paper which contained the said "Revue," but I fancy I then promised to remember, pen in hand, on a future occasion, some musical acquaintances and musical doings not especially connected with Berlin, so I will now begin by remembering something about the never-to-be-forgotten Robert Schumann, to whose *Neue Zeitschrift für Musik* I was a contributor from the spring of 1837, when I first became personally acquainted with him, down to his retirement from the editorship. There was then perhaps no art-journal that exerted a more magnetic power over the persons whose interests it advocated and defended than the above paper which Robert Schumann, in conjunction with some Leipsic brothers-in-arms and literary friends of his, founded in the year 1834. Schumann was guided by the perfectly correct and true notion that the permanent admiration of the deceased great masters of the classical period must be of all the less advantage to young and striving composers, inasmuch as the latter were continually being told by critics, partly *doctrinaires*, and partly absurdly amateurish: "You young people are no Haydns, Mozarts, or Beethovens, therefore give up composing altogether!" If any one happened to write a piece in the form and style of the masters in question, as Ludwig Berger, Otto Nicolai, and some few others, for instance, did, the cry then was: "Yes, that is certainly written in the manner of the classic composers, but the classic purport is absent from the classic form, the originality of the great masters is wanting!"—The "noble aspirations" of the art-novice were, however, graciously acknowledged; so the noble aspirant went on aspiring as nobly as possible, was always most flatteringly commended by the *Relistabs*, *Finks*, and *Mosewis* of the day, and scarcely noticed by the public. We are not now alluding to the clever and poetical Ludwig Berger, at present most unjustly half forgotten, and quite as little to the talented and accomplished creator of *Die lustigen Weiber von Windsor*, but to very different noble aspirants, long since sunk into oblivion.

Professor Weitzmann said in a clever lecture on Chopin that this original tone-poet, whose father and mother, by the way, were both of French descent, with his romantic proclivities, had selected the principle of truth as the guiding star of his aspirations, while the masters of the classical period, on the other hand, paid homage to the principle of beauty. Robert Schumann, one of Chopin's first admirers and truest adherents, who scarcely did less towards causing Chopin to be appreciated and his works to become known, than the muse of the genial Frenchman himself, selected as his motto, at the very commencement of his literary and musical labours, the principle of the romantic school, namely truth, and the tendency of his *Neue Leipziger Zeitschrift für Musik*, was, from its first number to the moment Schumann resigned the editorship, to acknowledge and encourage talented young composers, in whose works were to be found original and poetically true musical ideas, though the hand of the master might be wanting in the form and the execution. Such were the sentiments which Schumann openly and honourably asserted both by word of mouth and in print. As a rule his opinion was free from prejudice (no mortal is, probably, quite devoid of it), and in everything not specifically stage-music, extraordinarily delicate, piercing, and well-considered; at the same time, he was always amiable, and in a high degree tolerant towards producing and re-producing artists, if they gave any indications whatever of real, genuine talent. Formal technicalists, or idealless pedants, however, were in his estimation—nonentities, even though they owned a "most illustrious and recognized name," and basked in the favour of some prince or other who had raised them to the dignity of being his *Cappellmeister*. With a certain inimitable and graceful irony, peculiar to himself, he kept such worthy individuals at a distance. Thus, for instance, it once happened that a Thuringian Cantor was running all over Leipsic (it is some thirty years

ago or more), with an "Easter cantata," to which his muse had given birth, seeking the means of achieving immortality, to wit: a publisher. To attain his object with celerity and certainty the Cantor, like a practical man, went with his score to Fink, who was a good-natured old fellow, and the then editor of the *Leipziger Musikzeitung*. He begged Fink for a written recommendation of the cantata from which he played him the final fugue. Fink handed the Cantor a few favourable lines. With these in his pocket and his cantata under his arm, the Cantor hurried off to the so-called "red house" (next the Publishers' Exchange), and, crossing the courtyard, made his way up to the first floor, where R. Schumann had a modest but cheerfully situated set of bachelor's chambers. The Cantor wanted a recommendation from Schumann as well; there was no harm in making assurance doubly sure, thought the practical schoolmaster. An imprudent remark of his, however, to the effect that he already had a recommendation from Fink in his pocket, considerably facilitated for the editor of the new musical paper the task of refusing to do what he wanted.

"Good gracious! Do you know that the old musical paper is carrying on a most furious warfare with the new one? That I and the friends who work with me are excommunicated as new romanticists, nay as romanticists of the devil himself, and are now struggling miserably merely not to be put out of countenance altogether? A recommendation from me, the general of these devilish romanticists, would throw considerable doubt on, and neutralize, that given by Fink, while one from me and no one else would prevent your work from being ever published at all. Try what Fink's recommendation will do for you. It will not be long ere you perceive it is as good as a blessing."

Thus spoke Robert, and the Cantor went off without getting the requested recommendation. In the evening, at Poppe's, Schumann told Oswald Lorenz and myself, with a smile of satisfaction, all about his triumphant diplomacy. Some few days afterwards I went with him to Rosenthal, where we met the Cantor, who came up and, with a face beaming with smiles, informed Schumann he had had the good fortune to find a publisher, whom he named. "I told you it would be as good as a blessing to you," said Schumann, again putting his cigar clarinet-fashion in his mouth (it always resembled a leech frozen stiff and hanging from his lips) and walking on.

We remarked above that as regarded music for the stage, Schumann was uncertain and not free from prejudice in his judgment. The world behind the scenes, with all its sayings and doings, was an almost unknown region for him, and he could not get on with its celebrities. It was a world completely opposed to his own quiet, deep, and thoughtful propensities and tastes. To attract him inside the theatre required something very special, such, for instance, as Schröder-Devrient's *Fidelio*, Mendelssohn's music to the *Midsummer Night's Dream*, and *Antigone*, or some work like Meyerbeer's *Huguenots*, marking an epoch in art. In the course of the year 1837, he wrote and published in his paper a fulminating summary article on the *Huguenots*. It contained, side by side with much that was undeniably true, a preponderance of grave censure, of which a great deal could not be substantiated. That it was personal ill-feeling which rendered it impossible for Schumann to be just towards Meyerbeer must not be supposed. At the time the article was published, I happened to be in Leipsic, and Schumann's most intimate friends and acquaintances, such as Dr. Reuter, O. Lorenz, Henriette Vogt, and others, knew nothing of any social difference between the composer of *Les Huguenots* and the editor of the *Neue Zeitschrift für Musik*. I even doubt whether Schumann spoke to Meyerbeer once in his life. His extravagantly harsh article on the celebrated opera in question, and for the greater part of which there were no grounds, did not, in my opinion, spring from any sentiment of personal animosity, for we may well apply to Schumann Goethe's magnificent verses in the immortal poem on Schiller's death:—

"Und was uns alle bändigt, das Gomeine,  
Lag hinter ihm, im wesenlosen Scheine."

He was a man of perfectly noble mind.

What appeared in his criticism on *Les Huguenots* false and exaggerated sprang principally from his repugnance for, and ignorance of, everything connected with or belonging to the theatre, both behind and before the curtain. Schumann's *Genoveva*, which, from a musical point of view, was, in many respects, a highly at-

tractive operatic essay, if we take the text and music together, best explains and excuses his strange censure of *Les Huguenots*.—He was not a man for the stage. He had no sympathy for theatrical matters, or for the public which patronized them.

(To be continued.)

### THE PRESENT MUSICAL SEASON.

A season more full of interest than the present—so far as it has gone—could only be wished for by the unreasonable. Our musical doings have been vivacious in the extreme, and their vivacity has taken a line both uncommon and uncommonly welcome. We have seen exuberant life in former years, but life which found an outlet in the direction of twaddle differing from twaddle in general only through bearing the semblance of art, and, therefore, being positively bad instead of negatively good. The vigour of the time presents itself in quite another way. It must have come upon musical milkshops with most deranging effect. Those "weak brethren" abound among us, thanks to the sloppy diet of past seasons, and the apparition of the substantial dishes now in vogue doubtless troubles their digestion sadly. But the change will do them good, though the ordeal may be severe.

So much has already taken place of co-ordinate importance that the question of priority is as puzzling to us as was that of the ownership of the apple to Paris. A choice must be made, however, and we elect to find our Venus in the new or unfamiliar works which have been presented. Thanks, Mr. Henry Leslie, for the music to *Edipus Coloneus*, and for such a performance of it, after eighteen years of inglorious and undeserved obscurity. But, with shame be it said by a metropolitan, the eighteen years apply only to the metropolis out of the three great British cities. Liverpool and Glasgow have each done more honour to Mendelssohn's classic work than London; the Scotch town having given it not only in the concert room but in the theatre with all the advantage of a dramatic dress. So says the theatrical stage manager in a letter to a contemporary; stating, moreover, that a crowded audience did themselves credit by attending on the latter occasion. It was time, therefore, that London retrieved its character, and with the time came the initiative man, one, by-the-by, who purposed to be very initiative indeed. So much the better. We sadly wanted a kind of musical backwoodsman willing to go prospecting amid the unexplored fertility of the art in its highest forms,—one who should do for orchestral and choral works what Mr. Arthur Chappell has done, and is doing, for chamber music. Now that we have the individual in question, let him be well supported. New to the work as he is, we must not be severe upon his mistakes. He has made one or two already, to be pointed out only with kindness, that they might be avoided for the future. At the *Edipus* concert, for example, there was too much Bartholomew and not enough Mendelssohn;—too much of the poet who wrote—

"When the health and the strength are gone,  
He that still would be lingering here,  
Borne down by a load of care,  
Is, I consider, devoid of wisdom"—

and not enough of him who conceived the music of "Thou comest here to the land, O friend." Next time let Mr. Lin Rayne have as little and the orchestra as much to do as possible. Then, at his last concert, Mr. Leslie repeatedly offered the cup of Tantalus without the least provocation. He permitted us to wet our lips with the nectar of Mozart, Bach, Schubert, and Beethoven, only to withdraw it with one hand while he presented with the other a brimming beaker of M. Gounod's ginger-beer. The dose was too much to be taken while the effervescence was still on, and how "stale, flat, and unprofitable" it became before the last drop was drained memory reminds us vividly. One movement from Mozart's *Vesperæ de Dominica*, one from Bach's Mass in B minor, one from Schubert's Mass in E flat, and two from Beethoven's Mass in C, but M. Gounod from beginning to end—so little sound wine but so much aerated water—was cruelty where only kindness was intended. We hear Mr. Barnby also threatens us with M. Gounod. Let him be warned in time, for our stomachs may proceed from the rumblings of discontent to the excesses of revolution.

Among the season's doings have been performances of the two works written for the last Birmingham Festival. In each case success resulted. The "ancient man," the "bright-eyed mariner"

spoke, through the medium of Mr. J. F. Barnett, as pleasantly in St. James's Hall, as in that of the midland town, and everybody seemed delighted to find the weird imaginings of the poet made less terrible by the practical art of the musician. So far from emulating the impatience of the wedding guest, and crying to the "grey-beard loon" to unhand them, the audience had much of the narrative over again, and wanted the repetition of still more. Here is the advantage of softening down a highly coloured subject. When the mariner told the story he frightened his hearer, when Mr. Barnett tells it, the listeners cry "encore." 'Tis the same in certain natural phenomena. Unprotected the human eye turns away in pain from the noonday sun, but can take pleasure in looking at it through smoked glass. Professor Bennett's *Woman of Samaria* was another, and an equal success, in spite of the novelty of the work, for novel that is which brings church anthems into the concert-room, strung together, after the manner of a "Passions-Musik," by a thread of recitative, and presenting neither dramatic nor individual interest. Only a musician of commanding talent could hope for success in such a case, but, as everybody knows, Dr. Bennett satisfies the condition with something to spare, and the result is all he or his friends could wish. Since Birmingham the composer has beautified his work till there is nothing left to desire. The added chorus, "Surely with joy shall ye draw water," with its alternate boldness and quiet grace, is a masterpiece. And so, also, is the second addition—the unaccompanied quartet, "God is a Spirit," in which the force of the words is suggested rather than hidden by the calmness of its expression. For the rest—it is worthy of a master, and of it we are all proud;—proud of the lovely airs and of the choruses that, whether ascribing praise like the *finale*, or dealing with the solemn mystery of the incarnation, to the grave accompaniment of the organ, as in "Who is the image of the invisible God," are always equal to the occasion. *Noblesse oblige*, and, having done a great thing, Dr. Bennett is under bonds to do a greater. Another step forward and our best English musician will stand among the masters of oratorio. The step is hard to take, and taking it not a few have come to grief. But in this case, the race is always to the swift, and the battle to the strong. Failure, therefore, awaits only the men of slow feet and of flabby muscle. Dr. Bennett has neither, and he may "land the stakes" at will. Will he?

With all this activity in town, musical life is none the less vigorous at Sydenham. The Crystal Palace programmes are as worthy as ever of the "G. G." who first builds them up, and then submits them to analysis for the general benefit. It is true that since Christmas important novelties have been few, but now, by way of amends they are coming with a rush. Last Saturday Father Haydn spoke in his pleasant chatty fashion through one of the 119 symphonies he left behind. "First time of performance in England" was printed against it in the programme, making people listen to the unaffected strains with added keenness, hardly with added pleasure so pleasant were they in themselves. Trumpets, flutes, clarionets, and what not besides that we are used to hear in symphonic music, were silent—but what mattered? Every movement was complete as it stood, and the possibility of improvement entered nobody's head. On the day these lines appear a still more important novelty will be produced for "the first time in any country." Bravo! the "unmusical nation" and yet again, bravo! Our inartistic countrymen can travel to Vienna where Schubert lived and died, can hunt his priceless manuscripts out of dusty cupboards where his artistic compatriots have allowed them to lie forgotten, can bear them off in triumph, put them in the hands of an orchestra second to none, and present them to a public with perfect confidence as to the result. All this is very unbecoming, Mr. Haweis, to a nation whose art is an exotic, nevertheless, may you be in your seat at the "Palace," to enjoy the fruits of the impropriety. Meanwhile, we await Schubert's "Symphonie Tragique," as the great event of the season.

One other matter must have a notice at the risk of exceeding our allotted space, and that is the successful *début* of a new soprano. In Middle. Carola we have a real acquisition where one was sadly wanted. She is an artist with a voice—which is common, with a style—which is rarer, and with brains—which are rarest of all. We congratulate Middle. Carola positively on the first, comparatively on the second, but on the third, superlatively.

THADDEUS EGG.



### Shyber Silber across the Opera Scheme.

SIR.—An article in the *Morning Post* on the subject of the proposed "Grand Opera Company (Limited)" having been reproduced in substance by the *Express*, and the reproduction copied into the *Times*, a Mr. Thornton, secretary (*pro tem.*), to the Company, has written to point out the true origin of the paragraph cited by that journal. There Mr. Thornton should have stopped. But, as if the scheme had not already been sufficiently discussed, he proceeds to call in question the accuracy of the *Post's* figures, and compels it to give details when it had wished to confine itself, to general statements. The *Post* asserted, without expressing any opinion as to the fairness of the demand, that Mr. Gye had asked £270,000. "Mr. Gye," says the prospectus of the Grand Opera Company, "has entered into an agreement for the sale thereof" [Covent Garden Theatre and its belongings], "together with the goodwill of the Royal Italian Opera-house, for the sum of £270,000." Mr. Thornton himself suggests that this price may be considered a little high when he volunteers the information that the "buildings cost nearly £200,000, and that more than £100,000 has been expended in scenery, costumes," &c. The approximation in the cost of the buildings to the sum of £200,000 may have been more or less close, and the possible fact that £100,000 has been spent on dresses and decorations is not to the point. The actual worth of clothes that have been worn is not to be estimated by the prices that may have been paid for them when new.

Mr. Thornton says that "there is no pretence for alleging that there has been any dispute as to the amount of purchase money, or that Mr. Gye has been requested to accept a less sum." There is not merely a pretence for the allegation in question, there is the firmest possible basis for it. Information about the Grand Opera project may be gained from documents accessible to every one; and the statement that Mr. Gye's claim for Covent Garden Theatre and the goodwill of the Royal Italian Opera was considered excessive, first appeared in an article "communicated" to the *Morning Post* of Saturday, Feb. 22, and to the *Observer* of Sunday, Feb. 23. "The principal rumour," says the *communique* of the *Observer*, "is the sum asked by the friends of the Royal Italian Opera for the transfer of all the interests in that great building. There is a price at which anything is too dear, and from what I have heard I fear that that height has been reached at Covent Garden." The promoters of the Grand Opera Company may argue that they sent out this rumour themselves, and that they have a right to eat their own words. But there is other and better evidence against them than their own. At the annual meeting of renters and debenture-holders of Drury Lane Theatre held on Wednesday week, the chairman stated "that negotiations were pending for bringing the Italian Opera to Drury Lane, and a small amount had been paid as deposit, but the question rested with the committee. He thought there was a great chance of the Opera Company coming to that theatre, the terms demanded of Mr. Mapleson by Mr. Gye being so high that they are not likely to be accepted." Yet Mr. Thornton declares that "there is no pretence for alleging that there has been any dispute as to the amount of purchase money, or that Mr. Gye has been requested to accept a less sum." Mr. Thornton affects to explain the supposed misconception of this part of the business by saying that the *Post* confuses £200,000, the share capital, with £270,000, the purchase money. The *Post* does nothing of the kind, or Mr. T. would not go on to show how the apparent impossibility of paying £270,000 purchase money to Mr. Gye (*plus* £15,000 in the form of a gratuity to Mr. Mapleson), out of £200,000, the company's desired capital, is to be effected. The Company's articles of association, as Mr. Thornton must be aware, have, in compliance with a wise law, been formally registered. It is impossible to make any mistake either as to the amount of the share capital, which is, as a matter of course, put down in the registered deed, or as to the amount of the purchase money demanded, which is, equally as a matter of course, given in the Company's prospectus. Neither document is particularly interesting, but both could be published, with all the necessary elucidations and comments, if absolutely requisite.

Now, as to the ingenious plan by which £285,000 is to be paid out of £200,000. The *Post* is charged with omitting to state—that it really did not know—that, "as a large portion of the purchase money to Mr. Gye will remain on mortgage at 5 per cent., the £200,000 share capital will be amply sufficient for present payment and working capital." The *Post* would like to be told—and since it is accused of not understanding such a very simple financial matter as the difference between purchase money demanded and purchase money offered, may be pardoned for asking—how much of the £270,000 it is proposed to leave on mortgage, and for how long? Say that the Company reserves the not very large sum of £15,000 for working expenses, and that Mr. Mapleson receives the £15,000 claimed by him for giving up Drury Lane Theatre—which, as we learn from the report of Wednesday's meeting, he has not yet taken. Then, if the full amount of the regis-

tered capital had been subscribed, the Company would be in possession of £170,000: and if they gave every farthing of it to Mr. Gye, they would have to leave on mortgage at 5 per cent. the immense sum of £100,000.

The interest, at 5 per cent., on £100,000 is £5,000 per annum. The ground rent of Covent Garden Theatre is neither more nor less than £1,200 per annum. It would be impossible to insure this theatre for anything like an adequate sum at a lower premium than £2,000 per annum; and the contingent expenses, such as property tax, sewers rates, firemen's wages, secretary's salary, repairs, &c., cannot be estimated at less than £1,000 per annum. This gives a total of annual charges on the building—inevitable charges which could not be reduced one farthing—to the amount of £9,200. That is to say, the Grand Opera Company, after presenting Mr. Mapleson with £15,000 and Mr. Gye with £170,000 (reserving the moderate sum of £15,000 for its own working expenses), proposes to pay £9,200 a-year for the use of Covent Garden Theatre. To give the full measure of this financial absurdity it need only be added that the rent of Her Majesty's Theatre was £7,000 per annum, and that the rent of Drury Lane Theatre (see the report presented at Wednesday's meeting) is £5,000 per annum. Covent Garden Theatre is certainly larger, and, owing to the vastness of the stage, much more expensive to keep up, than Drury Lane; but if Drury Lane Theatre is only worth £5,000 per annum—the rent now paid by Mr. Chatterton—it is difficult to admit that Covent Garden can be worth £9,200 per annum, in addition to a premium of £15,000 payable to Mr. Mapleson, and £170,000 payable to Mr. Gye. Mr. Thornton denies that "Mr. Mapleson is to receive £15,000 for acceding to the arrangements." He is to be paid that sum "as a compensation for the loss of his proposed season at Drury Lane, for which he had made heavy engagements, and for his goodwill." This is a curious distinction; and it will seem to most persons that Mr. Thornton takes needless trouble to explain that Mr. Mapleson demands his £15,000 for a loss he has not sustained. It is indeed stated in the Company's prospectus, drawn up three or four weeks ago, that Mr. Mapleson is to receive £15,000 "as a loss for his proposed season;" but it is certain that up to Wednesday week he had not secured possession of the theatre which he is to be paid for relinquishing.

"The contract with Mr. Gye," says Mr. Thornton, "is considered very favourable." But by whom? Mr. Frederick Maynard, public accountant, was employed, it appears, to examine the accounts of the Royal Italian Opera, and reported that since the opening of the existing theatre, in 1858, "the enormous sum of £821,135 0s. 7d. had been received." Just so. But Mr. Frederick Maynard should also have been asked to report what the expenditure of the theatre since 1858 had been. The deed of association was registered the first week in February, and it is stated in the prospectus, of about the same date, that "there has not been sufficient time to enable Mr. Maynard, by examination of the whole of the books and vouchers, to ascertain the precise amount of net annual profits." There has been time enough now. But a good accountant, properly instructed, would not, in the first instance, have found it more difficult to ascertain the amount of disbursements than to ascertain the amount of receipts.

The *Post*, be it observed, did not raise the question whether and how much money had been lost or gained at Covent Garden Theatre during the last twenty-two years; nor is it proposed to consider that question now, though Mr. Thornton seems very anxious to force it. The unnamed directors of the Grand Opera Company and their accountant, who calculates what has been paid in, without taking any note of what has been paid out, may have one opinion on the subject; the Persiani family, Mr. Delafield, the relatives of the late Mr. Thistlethwaite, Miss Louisa Pyne and Mr. Harrison, the shareholders in the English Opera Company, the relatives of the late Mr. Alfred Mellon, and Mr. Russell, whose season came to an end on Saturday week, may entertain a contrary view. The *Post* desired, in regard to this Grand Opera scheme, to consider the effect its realization might have upon operatic performances in England, without troubling itself about the financial part of the business; but an attempt having been made to throw discredit on some of its statements, it devolves upon those who (like myself) have faith in them to establish their accuracy, and to support them by other statements, equally unassailable, which it would perhaps have been better for the limited Grand Opera Company if their temporary secretary had not provoked.—Your obedient servant.

Shyber Silber.

P. S.—An abstract of this Company's registration deed is given in a recent number of the *Investor's Guardian*. The capital asked for by the Company is £200,000, in 20,000 shares of £10 each. The declared object of the enterprise is—

"To purchase or otherwise acquire, for such sum and on such terms as the directors shall think fit, the fee, for a term or terms of years, or other tenure, of the ground, buildings, and premises now known and used as the Royal Italian Opera-house, Covent Garden, London, and also of the Floral-hall ad-

joining thereto, and also of the warehouse in Hart Street, Covent Garden, aforesaid, used in connection with the said opera-house, and also the scenery, machinery, properties, dresses, costumes, armour, arms, organ, gas fittings, chandeliers, musical instruments, music (manuscript and printed), furniture, fixtures, fittings, and effects appertaining to the said opera-house, floral-hall, and warehouse respectively; and to use and let the said opera-house and floral-hall, or either of them, for operatic, dramatic, musical, or other entertainments; and also, if it shall be thought desirable, to remove the present building of the floral-hall and to erect on the ground thereof a building suitable for operatic, dramatic, musical, or other entertainments, and to use or let such building for all or any such purposes; and also to give operatic, dramatic, musical, or other entertainments, at any other place or places, and to furnish and provide all scenery, machinery, properties, dresses, music, and other effects and accessories, for all or any of the purposes aforesaid. To make or carry out any arrangements for uniting or amalgamating, either in whole or in part, the business of this Company, or any part thereof, with that of any other company, corporation, partnership, firm, or person engaged or interested in a similar business, incidental or conducive to the carrying out the business or objects of this Company, or any part thereof. To transact and do all such other acts, deeds, and things as shall be necessary or expedient to carry into effect all or any of the objects before mentioned or indicated, or any or either of them."

It is further provided by the registration deed (which does not correspond in every particular with the Company's prospectus) that

"Mr. Mapleson shall be entitled to 'the sum or remuneration of £10,000 on the condition that he shall co-operate with this Company and become the manager thereof, and not give any further operatic, musical, or dramatic performances, except in connection with this Company, and give this Company the exercise and benefit of all engagements of artists into which he has entered.' Moreover, 'all such compensations and remunerations as shall or may appear necessary or expedient to promote the interests and success of this Company' are to be paid out of the general funds of the Company."

It will be observed that it is proposed to make the extensive purchases contemplated, not necessarily on Mr. Gye's terms, but "for a sum and on such terms as the directors shall think fit."

By taking twenty shares—by becoming responsible, that is to say, for £200—the speculator of artistic tastes at once qualifies himself for a seat on the board. That is cheap; but there is a reverse to the medal. The number of directors, which must not be less than six, must not exceed ten; and seven are already appointed, or are in a way to be so. Who, it may be asked are these fortunate persons? Here are the names, addresses, and actual liabilities, in connection with the Grand Opera Company, of the seven promoters of the scheme, to each and all of whom it is open on the very easiest terms—a subscription for twenty shares—to obtain a seat at the board:—

	Shares
John Clarke, 3, Kempshall Terrace, Kilburn, Middlesex, coal factor...	1
Joseph Sari, 45, Cornhill, London, goldsmith .....	1
Vernon Edlin, Burlington House, Westbourne Park, London, clerk in holy orders.....	1
Samuel Miller, Providence Villa, Barnsley, Yorkshire, coal merchant	1
William Riddell, Philip Lane, Tottenham, Middlesex, advertising agent	1
John George Parker, Mumbles, Glamorganshire, late engineer, gentleman .....	1
Charles Roberts, Stockwell, Surrey, solicitor .....	1

These gentlemen are unknown in the musical, literary, and artistic world; but that will not matter much if their names inspire confidence in the world of finance. In any case, it is provided by the articles that the subscribers to the memorandum of association shall be the first members of the board; and it is also provided that the directors shall be entitled, as a remuneration for their services, and there shall be allowed to them out of the funds of the Company, a minimum sum of £— per annum, and such further sum or sums as the members in general or extraordinary general meeting from time to time determine.

It is difficult to understand how Mr. Mapleson, to whom we are indebted for acquaintance with so many fine works and so many good singers, could imagine that he would derive the slightest benefit from the advice of a board thus composed. Mr. Gye was to retire from the cares of management altogether. But, considering Mr. Gye's position as the founder and actual proprietor of the most magnificent and best appointed opera-house ever known in Europe, it is strange that he should have thought for a moment of making over his interest to a company seemingly unsupported by a single great patron, distinguished professor, or even amateur of music. S. S.

To the Editor of the MUSICAL WORLD.

SIR,—I have watched with some degree of surprise a succession of communications to the press relating to a proposed Italian Opera Company, intended to amalgamate the hitherto rival enterprises of Mr. Gye and Mr. Mapleson—communications which for the most

part assert or take for granted that Mr. Mapleson has acceded on certain terms to become the director of the projected amalgamation, and to carry it on at Covent Garden Theatre, purchased for that purpose. As nothing that appears in the newspapers in these sensational days ought to cause a reasonable man much surprise, it will be as well to state the precise and proximate cause of that state of feeling in your humble servant. It is this:—Since the 8th Dec.—that is to say, the day after the lamentable fire which destroyed Her Majesty's Theatre—negotiations have been on foot between myself, as lessee of Drury Lane Theatre, and Mr. Mapleson, with a view to transferring his enterprise from the no longer existing boards of Her Majesty's to those of Drury Lane Theatre. These negotiations have progressed with no other vicissitudes than usually accompany transactions of this kind, embracing very complicated details and matters of forethought, and have now arrived at a point which I may call maturity, as the only remaining condition for their fulfilment—viz., the consent of the committee is virtually granted, or at any rate no obstacle in that quarter is to be anticipated. Having observed no signs of vacillation during the progress of these arrangements, either overt or implied, and Mr. Mapleson accepting the explicit condition to open Drury Lane Theatre for Italian Opera during the term of the engagement, I may well be surprised at what I have read, which places Mr. Mapleson, not between two stools, a perilous position enough, but positively seated on two stools—a marvellous achievement, as all will admit, even for an impresario.—Yours respectfully,

F. B. CHATTERTON.

Theatre Royal, Drury Lane, March 2.

To the Editor of the MUSICAL WORLD.

SIR,—I have read with interest and admiration the clear and cogent remarks made in the *Morning Post* on the statements put forth in behalf of the projected Italian Opera Company. Its argument is as convincing as it is overwhelming, and all I would suggest, as one practically versed in matters of this description, only tends to give its calculations additional force. Its list of charges is scarcely complete, omitting, as it does, the expenses for directions, accountant, solicitor, treasurer, repairs, &c., raising the total in all to at least £3,000 per annum for officers, house expenses, &c., and making the annual charge £12,200 instead of £9,200 you calculate. As the Company propose to pay 20 per cent. on the £200,000 capital, they must ensure an annual profit of £51,200.

May I ask if the Company's accountant can find in Mr. Gye's books, after deducting the expenses, which he has kept to himself, from the incomings, which he has made public, anything approaching that rate of profit requisite to meet this demand? No mention, be it observed, is made of promotion-money, but, according to precedent, this item will make a hole in the capital which it may be assumed the Company will reserve to commence their season with.—I am, Sir, your obedient servant,

A CONSTANT READER.

March 2.

To the Editor of the MUSICAL WORLD.

SIR,—London without an Opera is an impossibility; but while much debate is going on in every direction as to where, when, or how, or how many shall be the Operas of the season just commenced, time—which realizes Operas as everything else—is slipping by, and a question is gaining ground whether a fusion of the two Operas is possible in the face of the enormous and quite unnecessary sums which are asked in behalf of the Royal Italian Opera, Covent Garden, for an amalgamation. Precious as all valuable things undoubtedly are, still even gold may be too dear. Sums asked for operatic interests may be so heavy as literally to be insupportable. But at last a true way—which might have expected too—has been hit upon to emerge from the operatic maze. A few noblemen and influential friends of the Opera are to meet on Monday next to devise plans—firstly, to raise again the grand old real Opera-house in the Haymarket; and secondly, to furnish Mr. Mapleson with the requisite funds to open his Opera season at the proper time, either at the Theatre Royal, Drury Lane, or in a theatre which would be fit for the purposes of Opera in close proximity. This would seem a very natural settlement of the Opera difficulty.—Yours, &c.,

ONE INTEREST.

MILAN.—The last concert of the Quartet Association was highly satisfactory. Bazzini greatly distinguished himself in the D minor Trio by Mendelssohn, and in the Harp Quartet by Beethoven. He performed, also, a sonata by Bach.

# MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

MORNING PERFORMANCE,  
SATURDAY, MARCH 7TH, 1868.

To commence at Three o'clock precisely.

## Programme.

### PART I.

QUARTET, in G minor, for two Violins, Viola, and Violoncello—MM. PAUER, JOACHIM, HENRY BLAGROVE, and PIATTI *Mozart.*  
SONG, "The Bird and the Maiden"—Miss ANNA JEWELL  
Clarinet Obligato, Mr. LAZARUS ... *Spohr.*  
SONATA PATHETIQUE, in C minor, for Pianoforte alone  
(by desire)—Herr PAUER ... *Beethoven.*

### PART II.

SONG, "Marie"—Miss ANNA JEWELL ... *Schubert.*  
OTTET, in F, Op. 166, for two Violins, Viola, Violoncello,  
Double Bass, Clarinet, French Horn, and Bassoon (for the  
last time this season)—MM. JOACHIM, L. RIES, HENRY  
BLAGROVE, REYNOLDS, LAZARUS, C. HARPER, WINTERBOTTOM,  
and PIATTI ... *Schubert.*

CONDUCTOR—MR. BENEDICT.

MONDAY EVENING, MARCH 9TH, 1868.

To commence at Eight o'clock precisely.

## Programme.

### PART I.

QUINTET, in G minor, Op. 29, for two Violins, two Violas, and  
Violoncello (repeated by desire)—MM. JOACHIM, L. RIES,  
HENRY BLAGROVE, ZERRINI, and PIATTI ... *Mozart.*  
AIR, "If with all your hearts" (*Elijah*)—Mr. VERNON RIGBY *Mendelssohn.*  
SONATA, in E flat, Op. 29, No. 3, for Pianoforte alone—Mr.  
CHARLES HALLE ... *Beethoven.*

### PART II.

SONATA, in A major, for Violin, with Pianoforte Accompaniment—Herr JOACHIM ... *Handel.*  
SONG, "Through the night my songs adjure thee"—Mr.  
VERNON RIGBY ... *Schubert.*  
TRIO, in E flat, for Pianoforte, Violin, and Violoncello—MM.  
CHARLES HALLE, JOACHIM, and PIATTI ... *Schubert.*

CONDUCTOR—MR. BENEDICT.

Sets Stalls, 5s.; Balcony, 3s.; Admission, 1s. To be had of AUSTIN, 29, Piccadilly; KEITH, PROWSE, & Co., 48, Cheapside; and of CHAPPELL & Co., 50, New Bond Street.

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## TO CORRESPONDENTS.

DR. WHITE COAL.—We can give no further information on the subject. If Dr. Coal is not satisfied he had better apply to *Notes and Queries*.

MR. HORACE MAYHEW will find the passage he so pleasantly refers to in *Nevisanus*, Book 4, or in *Alexander ab Alexandro*, Book 7, Chapter 5.

## MARRIAGES.

On the 24th December, 1867, at St. Paul's Cathedral, Wellington, New Zealand, by the Rev. P. Hay Maxwell, M.A., CHARLES J. PHARAZU, Esq., to JESSICA daughter of the late CHARLES RANKIN, Esq., of London, and step-daughter of Adolphus Pugh Johnson, Esq., of Versailles.

On the 25th inst., at the parish church of St. Michael le Belfrey, York, by the Rev. Canon Camidge, M.A., vicar of Wakefield, THOMAS HUSTWICK, solicitor, Soham, Cambridgeshire, to ELIZABETH MARGARET, only daughter of the late Dr. CAMIDGE.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as Eleven o'clock A.M. on Fridays, but not later. Payment on delivery.

# The Musical World.

LONDON, SATURDAY, MARCH 7, 1868.

## ON THE READING AND RENDERING OF VARIOUS OPERATIC CHARACTERS.\*

### I.—THE LAST SCENE OF "DON JUAN."

WHILE proposing to publish in these columns a few remarks upon the conception, the musical rendering, and the dramatic impersonation of certain operatic parts, we must begin by stating that we shall confine ourselves strictly to what is spontaneously suggested by a thorough consideration of the words, and a careful study of the music in all its various details. We shall not pursue the path of æsthetical exposition, for, despite its being tolerably broad and well trodden, it leads even the most eminent connoisseurs astray;† but we shall endeavour to point out the errors which are now and then made in the performance of many operatic characters, and which would not be made if a false interpretation were not put upon the plain meaning of the text.

In the last scene of *Don Juan* we meet with not a few artists, including some of distinguished talent—we refer especially to Beck—who, on the appearance of the Commander, stagger about in despair and dread, and appear to feel the torments of Hell in advance; nay, Beck goes so far as to stab at his stone visitor with a dagger, in order to escape from him. This reading has found not a few imitators.—At first sight, such a misconception of the part will probably appear almost impossible; but it will strike us as perfectly natural, if we recollect that even eminent actors—nay, even a great actor like Levinski—represent Mephistopheles as a raving, demoniacal individual, who would fain be always gnashing his teeth and cursing;‡ that they crook their fingers like claws, to represent the spirit of whom the Master says in the prologue: "Of all the spirits who say no, that *sly wag* is the least burdensome to me;" and who himself describes his own disposition in the words: "My pathos would certainly set you laughing." If mistakes like these happen with artists of such eminence, we must not be surprised at singers being guilty of errors. We will now discuss the particular error we have mentioned. E. T. A. Hoffmann's exceedingly clever study of the part, which study, in its time, furnished Alfred de Musset with matter for a highly interesting poetical episode, cannot be taken as a standard; for, in the first place, this reading of the character, despite all that is adduced in its support, may be denied altogether, and, secondly, it has not the slightest foundation in Da Ponte's text.—In this, *Don Juan* is no more than a rich, handsome noble, who, as O. Jahn very correctly observes, revelling in the full consciousness of strength, wishes only for enjoyment, which is the aim

\* From the *Neue Berliner Musikzeitung*.

† Both that admirable writer Jahn, and Lobe, who is certainly entitled to deep respect, have written long essays explaining why in Selim's first air (in *Die Entführung*) the harmony of the ritornello is changed at every repetition. Each of these gentlemen accounts for this by saying it was Mozart's intention to mark on each occasion a change in the frame of mind of the guardian of the Harem—and each tries to enforce his own particular views. The fact that the divine Mozart used very frequently to introduce changes in the harmony when repeating his motives never struck either—it was too evident.

‡ At the passage:

"Und immer circulirt ein frisches, neues Blut—  
So geht es fort; man möchte rasend werden!"

Levinski stamps on the ground, as if he really were mad.



and end of his aspirations, and whom danger charms, because it calls forth his strength. Now, we may look at the text as we will, and we shall find everything in it rather than the fact that Don Juan goes into a fit of terror and despair at the apparition of the stone visitor. We will here expose what is morally false, and, moreover, dramatically ridiculous in this reading. Don Juan invites the statue of the Commander to supper; he expressly says to him: "Will you come to supper?" How is it he hits upon this idea? Would he do so without any motive? would he, for instance, on seeing the monument, exclaim: "Halloa! why, there is the Commander's statue! Come, old boy, will you let me alone for the future, or what say you to honouring me with your company at table to-night?" If this were the case, the sudden appearance of the stone visitor would certainly account for the annihilating effect produced; it would then be very natural that Don Juan, alarmed in the midst of his sensual pleasures, should behave like a despairing sinner who sees the speedy end of his dissipated life, of his excesses, and of his sins; who has a presentiment of the punishment that awaits him hereafter; and who now, in an agony of fear, begins shrieking and chattering with his teeth. But Don Juan ought not to be surprised! The ghost spoke to him before the wicked invitation was given. While Don Juan, in his mad superabundance of animal spirits, only a short time after having insulted Elvira so heartlessly, is joking about all sorts of adventures with Leporello, a voice utters the words: "*Di rider finirai Prima dell' aurora!*" ("You will leave off laughing before the dawn!") and, when neither master nor man immediately guess whence the warning voice proceeds, it cries out a second time, and says: "*Ribaldo, audace, Lascia ai morti la pace!*" ("Bold ribald! leave the dead in peace!") Don Juan does not tremble. He is as little afraid of the Commander when dead as when alive; if he did not hesitate a moment killing the old man, when the latter tried to be revenged for the criminal attack upon his daughter; he, a young man, conscious of the full vigour of manhood, felt no compunction on beginning a combat so unequal, and decided beforehand, why should he trouble his head much about the statue's beginning to sing? He is not one to give way to abject fear, as he showed at the end of the first act; he was embarrassed for a moment or so, when Donna Anna, Elvira, and Ottavio appeared before him—for a cavalier such as he is does not like to be caught out in an unsuccessful adventure with a peasant girl—but, when the country-people want to press upon him, all his spirit of defiance is aroused, and he sings: "They shall not frighten me! It may be objected: Don Juan may be a very bold duellist, and, also, in other respects, a brave man, not to be alarmed by a whole host of infuriated bores; yet despite, or, perhaps, precisely on account, of this, he may start back in affright from any contact, from any hint of the supernatural. This objection, however, which is a very weighty one when regarded abstractedly, does not apply in the present case. Don Juan does not shudder when the stone statue begins singing; on the contrary, he compels Leporello to read aloud the inscription on the pedestal of the monument, and not only does the said inscription: "Dell' empio che mi trasse al passo estremo, Qui attendo la vendetta" ("I here wait for vengeance on the impious man"—that is, Don Juan—"who deprived me of life") leave him quite indifferent, but actually works up his courage impiously to invite the statue. Leporello starts back, when the latter nods, and Don Juan repeats the question: "Will you come to supper?" and, when the statue nods its head to him, also, as it has previously nodded to Leporello, he observes contemptuously: "This is an odd adventure, forsooth! The old fellow will really come to supper. Let us go and prepare it for him." Passing over the episode with Elvira, we hasten to the main point, the entrance of the ghost. Elvira is about to leave the room by the principal entrance but

suddenly starts back with a cry of affright, and escapes in an opposite direction.—Don Juan sends Leporello out to discover who it is that has alarmed Elvira; but scarcely has Leporello gone two or three paces ere he suddenly bounds back with a cry resembling the howl of some animal—petrified with fear, and scarcely able to move his tongue; he gasps forth the description of the terrible being he has seen: "Oh, Sir, for pity's sake, do not leave this place! The stone man, the white man, etc;" there is a knocking; Don Juan orders Leporello to open the door; but Leporello is no longer master of his faculties, so Don Juan himself seizes the candlestick and goes out. If we take all these points into consideration we cannot help feeling convinced that Don Juan fully expected his stone guest. He invited him, and the statue answered him; Elvira saw the statue coming, and Leporello describes it most minutely.—Will any one, despite all this, assert that Don Juan believes the whole affair to be a bit of masquerading and goes out to keep up the joke?

(To be continued.)

MRS. JOHN HOLMAN ANDREWS, the highly esteemed vocal professor gave her annual *soirée d'invitation*, at her residence, 51, Bedford Square, on Tuesday the 25th inst., when a large and select party were present. The principal item of the programme was a selection from Mozart's Mass in C. This was followed by Mendelssohn's *Festgesang*. Both were excellently performed by the ladies and gentlemen of Mrs. Andrews' vocal classes. The solos were given by Miss Edith Andrews, Miss Webb, Mr. Hayes, and the Rev. W. G. Martin. Schloesser's trio, "Ave Maria," was sung very steadily by Mrs. Holman Andrews, Miss Webb, and Mr. Trelawny Cobham. The second part commenced with "Around, Around," from Mr. Barnett's cantata, *The Ancient Mariner*, followed by Mendelssohn's four-part song, "Remembrance," both sung with precision and effect by the choir. Knacken's duet, "Little Bark," was sung by Mrs. Andrews' two young daughters, Misses Edith and Gertrude Andrews, and received a loud and general encore. A similar compliment was paid to a very pretty arrangement by Mrs. Holman Andrews of an old English ballad, "Golden Slumbers," the solo verses very neatly sung by Mrs. Liddell and Miss Andrews. The chorus of ladies' voices was most effective. The choral part of the programme was extremely well rendered, and Miss Arabella Smythe, Miss Webb, Signori Ciabatta, and Trelawny Cobham, each contributed vocal pieces. The concert concluded with Bishop's "Tramp, Tramp," chorus, in which Miss Edith Andrews again displayed a well-trained and sweet-toned voice. Mr. Arthur Brett officiated as conductor. Mrs. Holman Andrews accompanied several pieces with her usual skill and judgment. She was assisted by Miss Constance Andrews and Mr. E. D. Smithers.

EMILIA ARDITI, the clever young violinist, "sister of the celebrated *maestro*, composer of the renowned waltz, 'Il Bacio'" says the Italian journal, *Il Pirata*, "played on the 18th and 21st ult., at the Theatre Vittorio Emanuele, Turin, with splendid success. She possesses already the requisite qualities to become a celebrity, viz., grace, execution, expression, and passion in an eminent degree; and meeting with such a success before a public who are such great admirers of the sisters Ferni, there is no doubt of her having a brilliant 'future' in store for her. The applause bestowed upon the young artist was immense, and several times she was recalled on the stage amidst the general *brava, brava*. The Countess Miraflore expressed her satisfaction with the young 'fiddler' by sending her a present of 150 francs to buy any little article of *bijouterie* she might fancy. We are delighted to pay tribute to the talent of the sister of one who forms the glory of Italy in the English capital, and to prophesy that the fame of his name will not be diminished by the clever artist who also bears it."

PARIS.—Signor Fraschini has arrived in Paris, not, as might be supposed, to appear at the Théâtre-Italien, but *en passage* for London, having, according to the *France Musicale*, accepted an engagement at the Royal Italian Opera, for the forthcoming season.—Signor and Madame Tiberini are in Paris, and will shortly make their *début* at the Italian Opera in Rossini's *Matilda di Shabran*.

## MR. HENRY LESLIE'S CONCERTS.

Mr. Henry Leslie has never given a more interesting concert than that which took place on Thursday week, at St. James's Hall, in presence of a brilliant audience. There was no orchestra, nor even an organist; but the absence of neither was felt, so well varied and uniformly excellent was the programme. The selection, indeed, was so admirable, and so well balanced with a view to general effect, that it is worth considering piece by piece. The concert began with one of the choicest madrigals of Luca Marenzio, the best Italian composer of madrigals—"Queen of the World" (as it is known in England); and this was followed by another madrigal, from the pen of our own Richard Edwardes, "In going to my dreary bed"—in every way fitted to associate with that of Marenzio. Side by side with these specimens of the Italian and English masters of the sixteenth century was a capital example of the modern school, from the pen of Jules Benedict—one of the most distinguished of living German musicians—the melodious and characteristic "Sleep no more," a part-song that may compare with anything of its class. All three were perfectly given by the thoroughly-trained choir (unaccompanied), under Mr. Leslie's able and vigilant direction; all were applauded, and the madrigal of Edwardes in so marked a manner that it was repeated.

After this genuine vocal display came, in happy contrast, three solos on the pianoforte, the pianist being Madame Arabella Goddard, at all times welcome to connoisseurs on account of the wonderful finish and grace of her execution, to say nothing of the universality of her acquirement. On the present occasion the accomplished lady was severely classical, favouring her hearers with an irreproachable performance of works belonging to the highest art. Her first piece was the finest of all "bravura fugues"—that with which Handel prefaces his noble *Suite* in E minor; and, capping this, was a prelude with fugue, in the same key, from the Op. 36 of Mendelssohn, who was born exactly fifty years after Handel died, and who emulated Handel, as he did Handel's illustrious contemporary, J. S. Bach, in more than one particular. Mendelssohn was the only great fugue-writer of modern times—since Mozart and Beethoven (a great fugue-writer, the pedants notwithstanding); and the prelude and fugue played on Thursday by Madame Goddard with such vigour and masterly clearness are not merely among his most elaborate and difficult, but among his very best. The fugue is remarkable as embodying a superb chorale, magnificently treated, as coda, in place of the conventional "stretto"—a daring but happy innovation. Madame Goddard's execution of the close and rapid octave passages for the left hand, near the end of the fugue, and carried on through the chorale, was incomparable; while her delivery of the ecclesiastical melody itself, dispersed in rich chords of harmony for the right, was as easy and impressive as though there had been nothing but simple notes for bass, instead of the florid accompaniment of octaves. It is long since we have listened to a finer performance upon any instrument, and that it was fully appreciated we need hardly say.

A very pleasing part-song by Mr. H. Leslie himself, "The Pilgrims;" the well-known (perhaps the only known) air from Handel's opera, *Rinaldo*, sung with exceeding good taste by Madame Patey-Whytock (who makes sensible progress); and a pretty part-song by Signor Pinsuti ("In this hour of softened splendour") constituted another series of vocal "gems." To these succeeded an instrumental performance, unsurpassable in its way—the *andante* (in B flat) from Spohr's sixth concerto for violin, played to the furthest conceivable degree of perfection by the violinist of violinists, Herr Joseph Joachim—Madame Goddard, too happy, no doubt, to take any share in a duet with so incomparable an artist, giving an arrangement of the orchestral accompaniments on the pianoforte. The impression created was immense, and Herr Joachim was loudly called for at the conclusion of the *andante*.

The first part of the concert ended worthily with Mendelssohn's psalm for eight-part choir, "Judge me, O God," a more splendid example of unaccompanied vocal part-writing than which could with difficulty be named. This is one of the pieces which the great master—the recent production of whose "Reformation Symphony" and other posthumous writings is now filling the musical world with joy—composed expressly for the Dom-Chör of Berlin. We doubt if at any

time it was better sung by the members of that famous choir than by those of Mr. Henry Leslie's choir on Thursday night. The audience, powerfully impressed by this unaffected and noble piece of church writing, encored the performance with enthusiasm.

The second part of the concert, though just as interesting as the first, must be briefly dismissed. About Samuel Webbe's familiar glee, "The Mighty Conqueror," John Wilbye's unequalled madrigal, "Sweet Honey-sucking Bees," an early product of the seventeenth century, Thomas Morley's madrigal, "My Bonny Lass," a late off-shoot of the sixteenth, the French Méhul's expressive romance (*Anglicè* "Ere infancy") from his biblical opera, *Joseph* (sung by Madame Patey-Whytock), the glee of Stevens, "The Cloud-capt Towers" (a piece of pretentious twaddle), and Mr. Henry Smart's most tuneful and charming part-song, "Waken, lords and ladies" (the words of which, as the programme tells us, are by "Sir Walter Scott, Bart.") we need only say that one and all were admirably given, most especially the madrigal of Wilbye (about whom again we learn from the programme that "he was a teacher of music and lived in Austinfriars"),—this last being unquestionably one of the most difficult pieces of its kind in the madrigalian repertory. There was, however, in addition, a very pretty new ballad, by Mr. Henry Leslie, "My darling, hush" ("A mother's lullaby," words by "F. J. B."), so feelingly sung by Madame Patey-Whytock that it was generally called for again.

The imposing feature of the second part, nevertheless, was the greatest of sonatas for pianoforte and violin—the sonata in A, dedicated by Beethoven to Kreutzer—played by Madame Arabella Goddard and Herr Joachim in a style beyond criticism. Such a piece of music from two such unrivalled performers was a treat of the rarest, and held the audience spell-bound from the first note to the last. That the enchanting *andante*, with its enchanting variations, in which pianist and violinist seemed to strive for supremacy, and each to remain master of the field, was, as usual, the favourite movement, will be readily understood; but the glorious first *allegro* and the irresistible *finale* (originally composed, by the way, for one of the three sonatas, op. 30, inscribed to the Russian Emperor Alexander) found scarcely less sympathy, and the entire performance, at the termination of which the players were applauded according to their deserts, was one not easily to be forgotten.

Of Mr. Leslie's fifth concert (orchestral), which took place on Thursday night, in presence of a crowded audience, and at which, among other things, Mendelssohn's "Reformation Symphony" was splendidly performed and received with enthusiasm, we shall speak in our next.

**MONDAY POPULAR CONCERTS.**—At the concert on Monday—a second "Beethoven Night"—an extraordinary enthusiasm was created by Beethoven's Quintet in C (No. 2), with the *finale* known as the "Storm-movement." Never has Herr Joachim played more magnificently; never was he more ably supported by Signor Piatti, "the incomparable," and the rest (MM. Ries, Blagrove, and Zerbini). Another feature of the concert was Madame Schumann's execution of Beethoven's D minor Sonata (Op. 30), her vigorous performance of which last year elicited such warm and general praise. There were also the charming string Serenade in D of Beethoven; the same composer's Duet Sonata in F, Op. 24 (Joachim and Madame Schumann); and songs of Beethoven, Mendelssohn and Sterndale Bennett, by Madame Sainton-Dolby—a truly splendid concert. At the Saturday afternoon concert, Herr Joachim played Beethoven's great Trio in B flat (Op. 97), with Madame Schumann and Signor Piatti, besides leading Mozart's wonderful Quartet in C, the last of the Haydn set. As solo, Madame Schumann gave Chopin's *Ballade* in G minor. The singer was Miss Cecilia Westbrook. At the afternoon concert to-day, Herr Pauer is to play the *Sonate Pathétique* of Beethoven, and the popular Overt of Schubert will be heard for the last time this season.

MR. JOHN FRANCIS BARNETT has composed a new grand overture for the Philharmonic Society, at the request of the directors. It is to be rehearsed on Friday next.

MR. LAZARUS has just composed a clarinet solo, founded on melodies in Mr. Costa's opera of *Malek-Adel*. It is to be performed at Signor Tito Mattei's recital on Thursday next.

CRYSTAL PALACE CONCERTS.

The programme of the concert on Saturday week, may be permitted to speak for itself.

Overture, <i>Struensee</i> ...	... ..	Meyerbeer
Becit. and aria ( <i>Naaman</i> ) "They shall be turned back"	... ..	Costa
Symphony in B major ...	... ..	Haydn
Cavalina, "Qui la voce" ...	... ..	Bellini
Concerto for pianoforte, in E flat (No. 5) ...	... ..	Beethoven
Volkssied, "Straussli" (Swiss popular song) ...	... ..	
Concert Overture, <i>Die Hebriden</i> ...	... ..	Mendelssohn

It is not often that Meyerbeer's orchestral works are heard at the Crystal Palace, and, as if by way of atonement, the selection made on this occasion was as characteristic of the composer as could anything well be. The *Struensee* overture is original, brilliant, and most highly coloured as regards scoring. Haydn's charming symphony, a work very recently discovered, was probably performed on Saturday for the first time in public. Not only is it an early work of its most prolific composer (Haydn's known symphonies are 119 in number), but it is one written expressly for a small band. There are no parts in the score for trumpets, clarionets, flutes, or drums, and the only wind instruments employed—oboes and horns—for the most part double the strings. Yet with such limited means Haydn has produced a thing of perfect beauty, of which the ear never tires and the mind never wearies. The opening *allegro* is lively and vigorous, full of passages in imitation, but never pedantic. The *adagio* (in B minor) is altogether charming in its quiet tunefulness, and the interest is well sustained by the *minuetto e trio* and *presto finale*, in the *coda* of the last of which the theme of the minuet re-appears. The symphony was capably played and very well received by a full audience.

Madame Arabella Goddard's first appearance after a somewhat long and tedious illness gave a pleasing personal interest to the concert. That illness had not diminished our great English pianist's confidence in herself was proved by the selection of such a work as the E flat concerto of Beethoven; and a brilliant and masterly performance made it clear that her abilities were in no way impaired. Of the work we need not speak; it is beyond the reach of eulogy; nor will those who heard the manner of its rendering require to be told that both Madame Goddard and the orchestra showed themselves worthy interpreters of so great a masterpiece. The part for the solo instrument is of enormous difficulty, but every passage was played with a facility and an absence of exertion little short of marvellous. Nor was this all. As is her invariable custom, Madame Goddard allowed Beethoven alone to speak, making no attempt to improve upon his utterances by so-called expressive readings, but, rather, being content with literally translating into living sound the written language of the master. At the close of a remarkably successful effort Madame Goddard was recalled by general acclaim.

The *Hebrides* overture was played—as always at the Crystal Palace—magnificently, and again impressed every listener with the strength of the genius that gave it birth.

Mdlle. Carola was recalled after her first two songs, and encored in the last. At the hands of such an audience such a compliment was worth receiving. From the experience of this occasion we would suggest to the managers that one singer, provided he or she be a capable artist, would answer every purpose as regards the vocal music at their concerts whenever the programme is miscellaneous. People go mainly to hear the orchestral works.

About the concert of Saturday last we have neither time nor space to speak just now. Enough that an unknown symphony of Franz Schubert was produced, and an unknown symphony by Franz Schubert is not to be carelessly discussed.

GERMAN CONCERT ON BEHALF OF THE POOR IN EASTERN PRUSSIA.

—In addition to the pieces mentioned by us last week, as given at this concert on the previous Saturday, the following were performed: Weber's "Aufforderung zum Tanze," Schubert's "Marche Militaire" in D, Mendelssohn's part-song, "Festgesang an die Künstler," and others by Kücken, Silcher, Becker, &c., admirably executed by the Männer Gesangverein, conducted by Herr M. Müller. Also Mdlle. Drasil sang the air from Benedict's *St. Cecilia*, "Father, whose blessings we implore;" Madame Rudersdorff introduced two songs by Schubert; and Mdlle. Charlier and Herr Fass contributed their vocal quota.

LETTER FROM PARIS.

(From our Correspondent.)

SIR,—I see in the English papers two notices about what has taken place and what has not taken place here—that is, the celebration of Rossini's seventy-sixth anniversary, which has not taken place; and the first performance, at the Grand Opéra, of *Hamlet*, which *did* take place on Friday night.

As it is, Rossini's birthday was celebrated with a great dinner party, as great, in fact, as it can be in his dining-room. The guests, twelve in number, including his most intimate friends, arrived from far and near, or residing in Paris. Among the first, Nichotti, from Belgium; Louis Engel from London; among the latter Gustave Doré, Faure, Alboni, Benyer, &c. You may have seen the speech of this latter gentleman in a contemporary. The evening party was crowded. Faure, Gardoni, Delle-Sedie, and Mdlle. Battu sang. You know them all. I have therefore no need to tell you.

The first performance of *Hamlet* will not take place before Monday, and more likely later, since the rehearsal having lasted from 7 till 2—with only about seven minutes' *entr'acte*—it is absolutely necessary that something like three hours fiddling and vocalizing should be cut out, a labour in which at this moment the persons concerned are engaged. Perhaps it is not fair to give you an account of the impression produced at the rehearsal, when it is evident that so much cutting must alter any impression; but at any rate—without entering into further details—you may take these outlines for granted. *Hamlet* is a work which, perhaps, you have heard, written by one Shakspeare, who, though very little known in literary circles, is such a giant as to require a Beethoven to set his words to music, and who alone had (— word illegible) the grandeur of the flight of this immense genius; and certainly Ambroise Thomas, with his pretty, gentleman-like, neat little style, making an opéra-comique of one of the greatest masterpieces of human creation, has not exactly added to his glory by undertaking what was beyond his reach, as he has clearly proved. For the opera—with the exception of *Hamlet* making himself king, after having perforated his uncle—the original is very nearly stuck to by the translator. The choruses are all wanting in seriousness and importance. There are, besides, only two parts—that is, *Hamlet* (Faure) and *Ophelia* (Nilsson). Now, Faure, with the exception of an *arioso* composed for him two days before the rehearsal, has from beginning to end nearly nothing but recitatives to sing: he is continually on the stage, and is evidently in love with the part which he acts with the utmost intensity of mind, with a zealous study and a correctness of singing *dignes d'un meilleur sort*. Mdlle. Nilsson, who has really got two *real airs* to sing, looks, plays, and sings the part to drive one right out of his senses. There is no doubt that she will carry off the success of the night, but, she once drowned, nothing but the watery surface will remain. She has, however, beyond the airs mentioned, a "Swedish air" (I believe it was Gevaert's advice to interpolate this), to sing, which is then taken up by an invisible chorus, *ppp* ("bocca chiusa") which she embroiders all possible and impossible flourishes on it—interrupted by the most deafening applause. I really do believe that some private lunatic asylum will establish a branch office next to the Opera-house for occasional accidents on *Hamlet* evenings.

As to the rest of the singers they have unimportant parts, very musicianlike, writing clear irreproachable orchestration, all perfectly honest, it would do charmingly for any nice piece of some modern talented writer, but it suits the Titan Shakspeare as if you would try a very elegant chignon on a marble Venus of Canova's.

The work is put on the stage with the most splendid luxury. In the Court-scene, where decorations, costumes, all the brilliancy which the French understand so well to show off, are exhibited to the most gorgeous extent—there even comes at once a ballet of no less than  $\frac{3}{4}$  of an hour's duration—do you remember this in Shakspeare's *Hamlet*? One of the novel and really striking effects is a scene of mourning in moonlight, which elicited an uproarious applause. Unfortunately, the whole of the music is a little moon-shiny and showy where it would have required German depth or Italian passion, to give anything like the great Englishman's inspiration: his works are no *libretto* for present writers. They ought all to be put out of their reach with a general. *No! me tangere*.—Yours, faithfully,

L. E.



**BEETHOVEN'S CONCERTO IN E FLAT AT THE CRYSTAL PALACE.**—The concerto of Beethoven—the "Emperor Concerto," as it is universally and with singular propriety denominated—was played by Madame Arabella Goddard, and a more finished, more powerful, and more magnificent performance of that grand symphonic work was never listened to. Madame Goddard had been prevented by indisposition from appearing recently at several of the London first-class concerts—such as the Monday Popular Concerts, Mr. Henry Leslie's Orchestral Concerts, etc.—and her presence in the Sydenham music hall after so long an absence was doubly welcome, for we must place the Crystal Palace Concerts in the metropolitan category. The reception given to the "Queen of the Piano," on her entrance, was unusually hearty and demonstrative, and the performance of the concerto at the conclusion was applauded with an enthusiasm not always to be noted in an assembly mostly composed of the gentler sex, whose murmurs of approbation, by the way, are in truth more flattering to the real artist than the vehement expressions and tokens of delight indulged in by the rougher and more excitable sex. The band accompanied Madame Goddard superbly, and with that amount of forbearance and inobtrusiveness—no doubt inculcated by the conductor—which should be, but is not, invariably observed by all bands.—*Morning Herald and Standard*, Feb. 24.

**SIGNOR TITO MATTEI'S PIANOFORTE RECITALS.**—Signor Tito Mattei gave his second recital at the Hanover Square Rooms on Thursday week, which attracted an overflowing audience. This artist has very few rivals in his peculiar style. His left hand has immense strength and agility, while his octave playing for force and rapidity has rarely been excelled. Signor Tito Mattei commenced his recital with two of his own compositions—a *noturno*, "Un sogno d'amore," and a *morceau de salon*, "Pas de charge," followed by his celebrated melody, "Non è ver," transcribed for the pianoforte, and a grand fantasia on airs from *Norma*. The Italian virtuoso also played the "Sonata Pathétique" of Beethoven, which was loudly applauded; as was also Mendelssohn's Sonata in B flat, Op. 45, for violoncello and pianoforte, in conjunction with Signor Piatti. The last famous piece was interpreted by the two Italian artists with eloquent fervour and artistic refinement of expression. The programme was further varied by the graceful and finished singing of Miss Emmeline Cole, who was encored in Mattei's *canzonetta*, "Ma cosa vuoi," and in Mr. Wellington Guernsey's popular ballad, "The Spring." Mr. Randegger was accompanist. At Signor Mattei's third and last recital he will be assisted by Mr. Lazarus, and will perform, by desire, Li Calsi's new concerto in A minor.—B. B.

**AUCKLAND, NEW ZEALAND.**—(From a Correspondent).—The Auckland Choral Society's first concert of the present season was in all respects successful. The hall (Mechanics' Institute) was densely thronged. The want of a more suitable room for the purpose was quite apparent, not only in consequence of the want of accommodation for those present but for other obvious reasons. Beethoven's Mass in C, and Weber's Mass in G, formed the principal features of the programme on the opening night, November the 12th. The concert was rendered additionally attractive by the appearance of Madame Möller, who kindly gave her most valuable services. Madame Möller had before proved herself capable of interpreting classical music, and on this occasion she even still further advanced in the estimation of her former admirers by the manner in which she sang the solos allotted to her. Madame Möller has all the qualifications requisite to make a genuine singer; among them an agreeable voice and true expression, and is wholly unaffected in manner and method. As a whole the performance was highly creditable to the musical talent of Auckland, and justified the approval which it elicited. Colonel Balneario led the orchestra. Mr. Vincent E. Rice presided at the harmonium, and Mr. Joseph Brown (organist of St. Matthews) conducted.—Madame Möller's evening concert, on the 21st October, 1867, took place before a fashionable audience under the patronage of Captain Algernon Lyms and officers of H.M.S. Charybdis, and was in all respects successful. The principal singers were Miss Donovan, Miss Sutherland, Messrs. Skinner, Jarrold, and Austin; instrumentalists—Mr. W. H. Etherington (harmonium), Mr. V. E. Rice (pianoforte). The programme was varied, and while everything obtained applause, several pieces were called for again and repeated. The first encore was awarded to a new song, composed by Mr. Hinsdon Etherington, set to Tennyson's verses, "Sweet is true love." This song does credit to its author, a musician of acknowledged ability. It was sung by Madame Möller with taste and perfect skill. Madame Möller sang besides, "Robert, toi que j'aime," and a favourite Danish song (encored); and played (by special desire) a grand pianoforte solo. In this she showed by her performance that she possesses the highest qualifications of a player of the right school. Special mention should be made of the singing of Miss Donovan, and also of Miss Sutherland, a promising young soprano, in their respective songs; while Mr. Farrow (bass), and Mr. Austin (tenor), whose reputation is well known in Auckland, received well-merited applause in the solos assigned to them. Mr. Vincent E. Rice (organist of All Saints' Church) accompanied.

**MISS KATE ROBERTS' FIRST PIANOFORTE RECITAL.**—The custom which has lately gained favour of devoting an entire performance to a special composer, or a particular artist, is one calculated to tax to the utmost the power of the executants, or the patience of an audience. On Saturday afternoon, Feb. 21, in St. George's Hall, the balance was all in favour of the audience who assisted at Miss Kate Roberts' recital, which the varied character of the programme no less than the talent of the young artist rendered highly satisfactory. The selection included the quartet of Schumann in E flat, a romance by Gounod, entitled "Pervenche;" one of Sebastian Bach's fugues, a caprice of Chopin's, and a brilliant pyrotechnic *morceau* by Liszt, which, being re-demanded, was answered by the "Harmonious Blacksmith," air and variations. From the nature of the selection it will be seen that the digital skill no less than the taste and sentiment of the young performer was severely taxed; but it is not too much to say that Miss Kate Roberts came out of the ordeal to the admiration of a numerous and critical audience. Besides the delicacy and precision of touch, firmness of tone and expression which mark her performance, Miss Kate Roberts wins her way to the heart of her auditory by the unassuming manner which adds the charm of simplicity to her genuine talents. Miss Kate Roberts was assisted by Herr Ries and M. Paque, as instrumentalists and by Miss Fanny Holland, as vocalist.

**HEER ADOLPH SCHLOSSER'S "SCHUMANN EVENINGS."**—Herr Schlosser, the pianist and composer, began a series of four "Schumann evenings" on Thursday, in the Beethoven Rooms, Harley Street, before a very select audience of amateurs and professors. As the title of the performance indicates, the programme of each of the "Evenings" will be devoted exclusively to the works of Robert Schumann. This, the first, consisted of Trio in D minor (Op. 63), for pianoforte, violin, and violoncello; Duo for Pianoforte and Clarinet, "Fantasie-Stück," well played by Mr. Paque of the Crystal Palace band, and Herr Schlosser; together with the Pianoforte Quartet in E flat (Op. 47), played by Messrs. Schlosser, Pollitzer, Weiner, and Paque. The violin and violoncello parts of the trio were sustained by Messrs. Pollitzer and Paque; it was carefully and effectively played. We cannot say so much for the quartet; one or two of the points were hurried, and the tenor player was evidently over-weighted, notwithstanding it was rendered in a style which brought out in due prominence the characteristics of a school of which it is such an example. It was warmly applauded. Madlle. Bernardine Bramer sang three songs—"Die Rose, die Lilie," "Widmung," and the "Frühlingsnacht,"—the last with such feeling and expression as to gain an unanimous encore. Herr Schlosser's next Schumann evening will take place on March 12th.

**EYRE ARMS ASSEMBLY ROOMS.**—M. Paque, the favourite violoncello player, gave a concert on Tuesday evening at the above rooms, which attracted a full and fashionable assemblage. The *bénéficiaire*, besides playing a duet with Mr. Benedict, and taking part in a trio by Beethoven with Messrs. Ganz and Rosenthal, played two or three solos with very great applause. Herr L. Rosenthal, the new violinist, performed solos by Vieuxtemps and Leonard; and Herr Ganz introduced one of his own pianoforte solos. A cornet solo by M. Ph. Paque—brother of the violoncellist—"The Exile's Lament," by Jullien, was much admired. M. Ph. Paque possesses a good tone and facile execution. In the vocal department Messrs. Byron (tenor), and Orlando Christian (baritone)—pupils of Signor Randegger—sang songs by Benedict and Balfe. Messrs. W. H. Cummings and Leigh Wilson, Madlle. Mela, Miss Fanny Holland, Miss Julia Elton, and Madame D'Este Finlayson, also contributed popular airs, romances, &c. Messrs. Benedict, Randegger, and Ganz presided at the pianoforte.—B. B.

**MR. AGUILAR'S SOIREE D'INVITATION.**—The programme of Thursday was as follows:—Piano solo, "Bolero" (Mr. Aguilar); Aguilar; Duet, "Per val" (Fräulein Mehlhorn and Trelawny Cobham); Blangini; Sonata, piano and violoncello (Mr. Aguilar and Mr. Edward Howell); Mendelssohn; Song, "I arise from dreams of thee" (Mr. Trelawny Cobham); Aguilar; Piano solo, "Erin" (Miss Mina Bourchier, pupil of Mr. Aguilar); Benedict; Romance, "Sombre forêt," *Guillaume Tell*, (Fräulein Mehlhorn); Rossini; Solo, violoncello (Mr. Edward Howell); Boccherini; Song, "I long for the Violet of Spring" (Mr. Trelawny Cobham); Reichardt; Piano solo, "Chi me frena," transcription (Mr. Aguilar); Aguilar; "Erste Trennung" (Fräulein Mehlhorn); Oberthur; Song, "The Nightingale's Trill" (Fräulein Mehlhorn); Ganz; Piano solos: Romance, "Evening," Galop brillant, "Coeur de Rose" (Mr. Aguilar); Aguilar. Miss Grace Aguilar accompanied the vocal music on the pianoforte.

**BOSTON, U.S.**—At a committee meeting of the Handel and Haydn Society, held in Boston on the 2nd of Feb. it was decided that, "owing to the financial depression which reigned throughout the country, the projected festival should not be held unless a sufficient guarantee fund could be raised to warrant the necessarily large expenditure." Mr. W. H. Cummings, who was to have been the principal tenor for the festival, has, under the circumstances, given up the engagement and will not go to America this year.

## PROVINCIAL.

CANTERBURY.—Mr. Longhurst's annual concert was given on Monday the 24th ult., with orchestra. The singers were Mdlle. Sofia Vinta (Miss Winterbottom), Madame Laura Baxter, and Mr. Farquharson instrumentalists—Mr. Weist Hill (violin), Herr Oberthür (harp), Mr. J. Winterbottom (bassoon), and Mr. Longhurst (pianoforte). The overtures to *Zanetta*, *Der Freyschütz*, and *Le Domino Noir* were given by the band in first-rate style. The solo pieces were Herr Oberthür's "Souvenir de Londres" and "La Cascade" (played by the composer with great applause), Mr. Winterbottom's Fantasia for the Bassoon, Spohr's *Andante*, from his Ninth Violin Concerto (admirably played by Mr. Weist Hill); and De Beriot and Osborne's Fantasia for Violin and Pianoforte, on *Guillaume Tell* (played in a thoroughly artistic style by Mr. Longhurst and Mr. Weist Hill).

HULL.—The third performance of the Harmonic Society, in the Jarratt Street Rooms, was attended by a large number of subscribers, the attractions being Romberg's *Lay of the Bell* and Sterndale Bennett's *May Queen*, both new to Hull audiences. The solo singers were Miss Anna Hiles, Miss Grieve, Mr. Hull, Mr. G. and Mrs. A. Kenningham, and Mr. T. Dodd (of Leeds). Miss Hiles deserves notice for her clever singing.

ASHTON.—The fourth concert of the "Gentlemen's Glee Club" took place in the Town Hall. Miss Hiles sang the *scena* from Wallace's *Lurline*, "Sweet spirit, hear my prayer," and the "Jewel Song," from *Faust*, in each of which she met with distinguished applause from the audience. Webbe's glee, "Swiftly from the Mountain's Brow," was well sung by the choir. Mr. Andrew, a great favourite with the Ashtonites, sang the Irish song, "Norah, the Pride of Kildare," with much spirit. The concert ended with "Rule Britannia," harmonized by Mr. Vincent Novello, and sung by the choir.

SWAFFHAM.—An amateur concert for the benefit of the widows and orphans of the Yarmouth and Gorleston beachmen, was given in the Assembly Rooms, on Monday evening. Mr. Rolfe acted as conductor and manager. The amateur vocalists were Mrs. Pollard, Dr. Reed, Mr. J., Mr. F., and the Misses Sewell, Mr. Cornwell, Mr. Green, and Master Hillam; Mr. and Miss Bray and Mr. Thrower gave their services as instrumentalists.

BRISTOL.—Mr. Sims Reeves's concert, given on Monday evening at Colston's Hall, appears to have been a great success. Some of the audience, however, were more than ordinarily importunate in their demand for encores, and on one or two occasions, when Mr. Reeves did not think proper to comply, became obstreperous. The singer soon overcame all opposition by the excellence of his performance, and at the end all were satisfied. Of Mr. Reeves the *Daily Post* of Tuesday thus speaks:—

"Mr. Reeves was set down for two pieces, Handel's 'Deeper, and deeper still,' and Dibdin's 'Tom Bowling.' We need hardly say that the solemn pathos of the first was given with telling effect, and listened to amidst profound silence. The gentle and prayerful spirit breathed in the words of the air was given with an artistic finish which could not fail to impress the audience, and at its close the silence was changed into one of the most enthusiastic outbursts of applause the great tenor has ever listened to. He bowed his acknowledgments, but the audience would not be content. The vocalist, however, was resolute, and would not sing again, and, as a last resource, led on to the orchestra Madame Patey-Whytock, and the more temperate of the audience succeeded in cheering down the boisterous part of the assemblage. Mr. Reeves, in presenting himself to sing 'Tom Bowling,' met with a few 'dissentients' from parts of the room, but these were soon drowned in the cheers with which the majority once more hailed the great tenor. He sang the song, in his most inimitable style, and by the general cheering which it evoked it was apparent that he had again won back the favour of his auditors, who, indeed, tried a re-demand, but accepted the vocalist's acknowledgments of the compliment. Altogether the concert was a great success."

The singers with Mr. Reeves were Miss Banks, Madame Patey-Whytock, and Mr. Patey. Miss Jennie Harrison and Mr. J. W. F. Harrison were the pianists.

EDINBURGH.—The University Amateur Concert, in aid of the funds of the University Musical Society and Athletic Club, took place in the Music Hall on Wednesday evening, and attracted a large audience. The

instrumental pieces were overtures to *La Cenerentola* and *Il Flauto Magico*, and Mendelssohn's "Wedding March." Professor Oakeley contributed a "Prelude and Fugue" by Bach and a "Caprice" of his own composition. The "Caprice" was re-demanded, but was declined with a bow. The concert, according to the *Evening Courant* and the *Daily Review*, was a genuine success.

## "THE ORGAN NUISANCE."

To the Editor of the "London Review."

SIR,—Will you allow me to assure you with what sincere gratitude and satisfaction I have read the article in your impression of Saturday last on the "Great Organ Nuisance?" I have long waited in the hope of seeing the subject taken up by some influential journal, and thus forced at last on the attention of Parliament. Most heartily do I endorse every word you have said on the subject, and most entirely do I feel with you that the one and only effective remedy is to make the organ grinders, *et id genus omne*, in law, what they unquestionably are—in fact, a public nuisance. No law could be more simply formulated, or more easily enforced. In less than a week after it had passed the streets of London would be cleared once for all of this vile abomination. I can add nothing to your graphic demonstration of the practical uselessness of Mr. Bass's Bill, except that a too abundant experience had given me bitter evidence of its truth. Even if, at the cost of half an hour's interruption and annoyance, your tormentor has been reluctantly dislodged from his position just under your windows, he will probably resume his excruciating infliction six doors off, and a second equal expenditure of time and trouble, with the same doubtful result, is required before you have gained any substantial relief.

There are those who say the matter is beneath the dignity of legislation; but they simply don't know what they are talking about. I happen to be one of those Londoners—who, if a minority, are at least a very considerable minority—"whom Providence has blessed with a nervous system" quite un-able to resist the attacks of street organs." To me, as to many others, the hideous discord is a physical torture of the brain, which increases in compound ratio every minute it is prolonged. But that is not the worst. Putting aside the very common case of illness, if one happens to be engaged in any literary work—and that is again my case, in common with very many others—it is a sheer impossibility to prosecute it while your whole nervous system is held on the rack. To some men, of course, this is a matter not only affecting their comfort, but their livelihood.

The case, indeed, against the street organs is so conclusive, and the one remedy so obvious, that it seems strange it should not have been applied long ago. Two objections alone, as it appears to me, can be urged with even a shadow of plausibility; and both of them crumble to pieces as soon as they are looked in the face. In the first place, it is said that a considerable portion of the community, consisting chiefly, however, of nursemaids and children, like the noise. For argument's sake, be it so. But it is a principle of common justice and common sense that a luxury which can only be purchased by tormenting your neighbours should be dispensed with. It is a far heavier infliction on the educated adult to have his nerves strung to agony and his time frittered away by these fiends in human shape who beset our doors from morn to dewy eve, and later too, than for the musical baby and his sympathetic nurserymaid to forego the delectation of listening to "Pop goes the weasel."

A more plausible, but still feeble argument is based on the supposed interests of the organ-grinders, who would be deprived, we are told, of an innocent means of livelihood. It may be questioned, perhaps, whether a livelihood made out of the suffering of your fellow-creatures is innocent—but let that pass. No class would gain more money, in the long run, by the suppression of the organ-grinders than themselves. The great majority of them are Italian youths, decoyed from their own country to enter a profession, if such it is to be called, where kicks are far more plentiful than halfpence, and earn for their masters rather than for themselves a precarious living by this organ-ized outrage on the comfort and convenience of society. It would be greatly for their own happiness as well as our profit that they should stay at home, as they would do when it once came to be understood that the English market was irrevocably closed against them. Will an influential M.P.—and I appeal especially to the metropolitan members—earn our gratitude by taking up this question in the ensuing session of Parliament? A Bill of a few lines would set the matter at rest for ever. England is the land of freedom; and it is hard to say, as you very justly remark, why we alone of all European peoples should submit to be the slaves of the organ-grinders. We have done something lately to clear our streets of impediments to the traffic; let us clear them of this worse impediment to the free passage of thought.—I am, Sir, your grateful and obedient servant,

A CONSTANT VICTIM OF THE ORGAN NUISANCE.

To the Editor of the MUSICAL WORLD.

SIR,—Resuming, with your kind permission, will you allow the observation that the full score of a work will sometimes throw a little light on what in a pianoforte compression appears ambiguous or obscure. Thus, in the second movement of the overture, it will be sufficient to remark that the various "subjects" all go in canon, and *all*—seven of them—at the same time.

Next, I am charged with *periodicity* in the choral march. To this only the plea of "guilty" can be offered. Whether such a feature as a general rule is an advantage or otherwise, or whether inseparable from a march, or whether our preference for the works of some composers and our disregard for those of others is mainly owing to the presence or absence, hidden or apparent, of this grand fundamental principle of "periodicity," I take the liberty of leaving to every one to decide for himself. With one more remark I will have done. The "repetition of words" is the next most serious charge against the oratorio. Of this matter I have taken the most careful thought. It is no excuse for me to say that I am only a fourth part of the offender of the "Endless Hallelujah" type; in fact, I have not one-tenth of the repetition to be found in the most popular choral works in use. A great deal might be said as to the advantages offered in fugal compositions by simplicity and uniformity in the words. I will even dare to say that the feature is not only inseparable from great works, but I will go even further, and hazard the affirmation, dogmatic as it may seem, that none can be great in the highest sense without it. My thankless task of replying to strictures which are encomiums were done, but for ever new critics are springing up, each with some new standard of correctness. It could be no advantage to yourself or your readers to hear of them. One accuses me of being like some works, all of which, when *Ruth* was written, I had never seen nor heard; of having a wrong bass note, when, in fact, he has failed to perceive that the phrasing and the chord are quite other than he makes out; of having long symphonies, when I have not so much by half as in the very choicest productions; of a chromatic fifth on the word "death;" of thinness; of two-part harmonies.

I have preferred to set these charges in their strongest light, that those who are accustomed to think over these and kindred points may for themselves decide as to the desirability of such procedure in musical works generally. My own opinion on the subject is, that many excellent productions fall short of success mainly from their being too full of notes, and from a disregard to the laws of phrasing. Endeavouring to be as brief as possible in this reply, I have but again to express my gratitude to you, Mr. Editor, and bid you farewell.—Yours very truly,  
Feb. 29th, 1868. GEORGE TOLHURST.

To the Editor of the MUSICAL WORLD.

SIR,—Will you be so kind as to mention in your next number that the *cavatina*, "The Ocean Spirit's Song," which Miss Fanny Poole sung at her concert on the 21st. ult., accompanied on the harp by Mr. John Cheshire, was not the composition of Miss Fanny Poole, but that of Mr. John Cheshire.—Your obedient servant,  
H. J. ST. LEGER.

AUBER'S NEW OPERA.—"Le Premier jour de Bonheur," writes *L'Art Musical*, "is not an ordinary success; it is a triumph which has not had its equal in the annals of the Opéra-Comique. The theatre is crowded every evening to excess; and already, at the eighth representation, places are taken in advance for the twenty-sixth night. *Le Premier jour de Bonheur* will remain an attraction for two hundred nights, or more, and will constitute one of the most brilliant gems of the repertory of the Opéra-Comique."

SIGNOR GUGLIELMI, the well-known baritone, has just returned to London. This gentleman, before leaving Paris, was presented by Rossini with a portrait of himself, on which he wrote the following:—"A Monsieur M. Guglielmi son charmant interprète souvenir sympathique.—G. ROSSINI."

MR. W. GANZ is engaged by Mr. German Reed to conduct the operettas at St. George's Hall, on alternate evenings with himself.

MR. ROBERT COCKS.—The many friends of this highly esteemed gentleman will be glad to hear that he has entirely recovered from the effects of his recent accident.

MUNICH.—Herr Joseph Gungl has undertaken the management of the concerts next summer at Reichenhall. He will send over a portion of his band, and, once a week, conduct himself.

WÜRZBURG.—The Grand-Duke of Hesse has bestowed the Philip Order upon Herr Muck, *Musikdirector*.

BRESCIA.—Signor Petrella's opera, *Celinda*, has proved a hit. The composer, who himself conducted, was greatly applauded.

LISBON.—Signora Pascal Damiani has been compelled by ill-health to throw up her engagement as *prima donna* at the San Carlos.

## REVIEWS.

*Exeter Hall.* A Sunday Evening Monthly Magazine of Sacred Music. No. 2. [London: Metzler & Co.]

The second number of this periodical is even a more wonderful shilling's worth than its predecessor. Its contents are: a song, "Jesus Wept," by J. F. Barnett; a march for pianoforte, arranged by W. H. Callcott, from Dr. Crotch's *Captivity of Judah*, and never before published; a tune to the hymn "Rock of Ages," by James Turle; a trio, "Rest for the weary," by Gounod; a hitherto unpublished prelude for the organ by Mendelssohn, and some arrangements of themes from Gounod for the harmonium. Even this is not all, for the publishers give an interesting *fac-simile* of Mendelssohn's manuscript, which, to every admirer of the master, is alone worth the money. The prelude thus doubly given to the world is written for the diapasons in C minor. Its style may be gathered from the opening bars:—



In this manner it flows on uniformly, for which reason, seeing what the manner is, every lover of genuine organ music will like it the better. The other contents of the number may be left to speak for themselves.

*The Guardian Angel.* Written by H. B. FARNIE. Composed by CHARLES GOUNOD. [London: Metzler & Co.]

Those who complain of the monotony of M. Gounod's style will find another illustration in the song before us. How familiar is this, for example:—



Even when the composer changes his manner it is only to adopt one, if possible, still more familiar, such as:—



But, though we have heard the music many times before, the song is pleasing. With the admirers of the composer it will, doubtless, become a favourite.

*Classical Extracts for the Organ.* Arranged and selected by GEORGE COOPER, Organist to Her Majesty. No. 2. [London: R. Cocks & Co.]

The contents of this number are: A. W. Bach's Prelude and Fugue in D major, an *andante* by Hesse, "Thou shalt bring them in" (*Israel in Egypt*), and a fantasia by M. Brosig, which is not only a novelty, but a novelty of merit. Mr. Cooper does his work as selector and arranger with very great taste and skill. The various pieces are sufficiently difficult to put the player on his mettle, but they are not made impossible to all but first-class executants on first-class instruments. There are hundreds of organists who only require to know the series of which the book before us is a part, in order to welcome it as supplying exactly what they need. The music is very well printed in oblong folio.

*No Thoroughfare Galop.* By CHARLES COOTE, Junr. [London: Hopwood & Crew.]

It seems strange to entitle a galop "No Thoroughfare," but there is no name which composers of pianoforte and dance music will hesitate to appropriate if it be at all popular or suggestive. The piece is a lively effusion and easy to play. The title page, however, is by far the more remarkable feature.



*Hail, lovely Spring.* Four-part Song (S.A.T.B.) The words by Sir WILLIAM MITCHELL. The music by CLAUDIUS H. COULDERY (R.A.M.) [London: Duncan Davison & Co.]

MR. COULDERY has been exceptionally fortunate in his words, which, for their merit as a spring sonnet for music deserve reproduction here. Thus sings Sir William Mitchell to the approaching season:—

"Hail, lovely Spring, kind nature's blissful boon!  
Thy smiling beams, Aurora clad, joy o'er  
The universe in sweet profusion pours.  
It is the time when Nature doth assume  
Her sweetest lays, and wanton Youth resume  
His salutary sports; and wrinkled Age  
Bask in the noontide sun, there to engage  
In happy tales; until, alas! his doom  
In dreaded death be sealed. It is the time  
When sportive Love skips o'er the painted lawn,  
And revels 'midst ambrosial gales to dawn  
His wonted charms. Yes, lovely Spring! 'tis thine,  
All nature to adorn—to thee is given  
To ope on earth the golden orbs of heaven."

Of the opportunities afforded him by these words the composer has made good use. His music is unpretending, but well laid out, clearly written in genuine parts, and shows both feeling and taste. One extract will suffice to indicate the character of his music:—



*Sunday Piano Music.* Edited by JOHN BISHOP, of Cheltenham. Nos. 1 and 2. [London: R. Cocks & Co.]

The good people who consecrate their pianos every first day of the week to sacred music will soon have no lack of matter from which to select their themes. Composers, arrangers, and publishers seem to have "struck it" in making the discovery that "Sunday music" is a special want, and show no lack of energy in finding it up. Mr. Bishop's idea is to transcribe for the piano parts of our best known anthems, and hence the numbers before us contain extracts from Kent's "Hear my prayer" and "Blessed be thou," Boyce's "By the waters of Babylon," and other equally familiar cathedral compositions. With such music there is not much for the editor to do, but, so far as it permitted Mr. Bishop to show his skill, that skill is shown. There can be little doubt that many persons who admire English Church music will be glad to have its best specimens in this form.

*The Last Fond Look.* Ballad. Written by J. C. CARPENTER; composed by J. L. HATTON. [London: Duff & Stewart.]

The name of J. L. Hatton guarantees a greater or less degree of merit in everything to which it is attached. If the song before us be not the best of the veteran composer's effusions, it is, at all events, not unworthy of his reputation. The subject is well worn, and its application in this instance a sort of naval companion to "The Soldier's Tear," but Mr. Hatton has invested an old story with new interest.

*Bond Street.* A Magazine of Popular Music. No. 3. [London: Hopwood & Crew.]

The number of this serial for the present month contains a pretty ballad by Madame Rudersdorf, a valse by C. Coote, a song by J. P. Knight, a schottische by Swaton, and a singularly dreary comic song by Harry Clifton. The character of its first issue is consistently sustained.

*The Wheel of Life Polka.* Composed for the pianoforte by EMILE ETTLING. [London: R. Cocks & Co.]

The title page of this polka presents a fashionable "interior" with an admiring company grouped around the now fashionable toy after which it is called. The music is lively if not remarkable.

*Prima Donna Quadrilles.* By CHARLES COOTE, Junr. [London: Hopwood & Crew.]

THERE is a certain appropriateness in the name given to these quadrilles, since their themes are selected exclusively from the most popular operas. The idea is by no means new, but it has been better carried out than usual, and the result is satisfactory.

RYDE, ISLE OF WIGHT—(Condensed from the "Hampshire Independent.")—Mrs. Conduit's concert was given on Monday, the 17th February, at the Town Hall which was filled by a large number of fashionable residents of the town and neighbourhood. The concert opened with an instrumental quartet on *Puritani*, for violin, violoncello, harmonium, and pianoforte; which Messrs. Fletcher, Conduit, Lake, and Austin played in a masterly style, and were warmly applauded. "Blow gentle gales" followed, sung by Mrs. Conduit, Mrs. Glover, and Messrs. Paek, Lake, and Boulcott. Miss Colenut sang "Will he come" with feeling, taste, and correctness. Mrs. Conduit gave the charming *r  erie* by Sig. Schira, "Sognai," with the skill of an Italian artist, and was enthusiastically encored. A pianoforte fantasia (*Norma*) by Leybach, played by Miss Ratcliffe, was well received. Mr. Price sang the "Battle Field" (encored). A concertante duet, for violin and pianoforte, on *Le Pre aux clerics* allowed Mr. Fletcher and Mr. Trekkell to display their powers to eminent advantage. It was a brilliant performance. Mr. H. Paek sang "Nina," by Hobbs, in his usual effective manner. Duet, "Tu muova il gemito," by Mrs. Conduit and Sir John Lees; and "Deh per questo istante," by Mrs. Glover. Both gave entire satisfaction. After which the second part of the quartet from *Puritani*, by the four artists, was performed with excellent taste and judgment. Mr. Leeds followed with "I built a bridge of fancies," and was encored. Fraulein Leuzinger played a caprice on the pianoforte (*La Chasse*), by Herr Paner, with brilliant execution, and was much applauded. Mr. Boulcott sang "Dio Possente" (*Faust*), and was encored. A fantasia on the violin by Mr. Fletcher (on airs from *Lucia*), was one of the features of the evening; "I cannot sing the old songs," was given by Mrs. Glover with great effect; "Dal tuo stellato," by Mrs. Conduit, Miss Ward, Mrs. Glover, Mr. Leeds, and Mr. Boulcott, was exceedingly well sung, and received great applause. Mrs. G. B. Allen's "Little Bird so sweetly singing," warbled by Mrs. Conduit in her most captivating manner, brought to a close one of the most successful concerts ever given in this town. The Ryde Choral Society recently gave a performance of Sterndale Bennett's *May Queen* in the Town Hall with great success. Mrs. Conduit (the May Queen), Miss Colenut (Queen), Mr. H. Paek (the Lover), and J. W. Boulcott, Esq. (Robin Hood). These ladies and gentlemen, with the highly trained chorus, excellently well educated by Mr. Conduit, caused the Pastoral to be a most satisfactory and charming performance. The hall was quite full.

CRYSTAL PALACE CONCERTS.—The symphony to-day is Schumann's No. 2 (in C). The pianist is Madame Schumann, who is to play Weber's *Concertst  ck*.

#### MUSIC RECEIVED FOR REVIEW.

F. PITMAN.—"The Choral Cyclopaedia," Part 5, by James Brabham; "Watts' Psalms and Hymns," Part 5, by James Brabham. LONGMANS & Co.—"Part-Music for Soprano, Alto, Tenor, and Bass." Edited by John Hallah. Sacred Series, No. 4.

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2. Sacred March for the Pianoforte, by W. Hutchins Callcott.
3. New Hymn Tune, "Rock of Ages," by J. Turle, Organist at Westminster Abbey.
4. Trio, "Rest for the Weary," by Ch. Gounod.
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